1d. Weekly. 6/6 per Ann.

The KINEMATOGRAPH & LANTERN WEEKLY.

THE ORIGINAL & ACCREDITED ORGAN FOR THE MOTION PICTURE & OPTICAL LANTERN TRADES

No. 138. Vol. 6. [Entered at Stationer's Hall.] DEC. 30, 1909. [Registered at the G.P.O. as a Newspaper.] ONE PENNY.

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The

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THE

KINEMATOGRAPH

And LANTERN WEEKLY

PUBLISHED BY

E. T. HERON & CO.,

Tottenham Street, Tottenham Court Road,

London, W.

Telegrams—"Heronicus, London" Telephone—4777 Gerrard.

Wholesale Agents:

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The New Regulations.

HOW SHOULD THEY BE AMENDED?

The new Regulations have caused considerable difference of opinion among the exhibitors and showmen throughout the country. Whilst the latter and the largest of the picture theatres will not be materially affected, the fact cannot be ignored that generally speaking a certain class of showmen will be hit very hard and the lowest class will have to go under. So far as the Regulations aim at the ultimate improvement of the picture business no one desiring its permanence should cavil at them. But on the other hand, it would certainly appear that these Regulations have been handed in by an "expert" who knows little or nothing about the trade—the usual fate of expert measures in the hands of every legislator. It is pretty evident, as one of our correspondents points out, that the kinematograph "expert" at the Home Office failed to invite the advice and co-operation of practical and responsible exhibitors and showmen. With the best of intentions towards safeguarding the public, the working of the Regulations is so complicated as to confound their real meaning and intention. It may be said at once that most of the fireproof regulations are in vogue in picture theatres worthy of name. But it is difficult to understand what is meant by the requisition that the operating box shall be placed outside the building "or auditorium." How can it be outside the auditorium if not outside the building? Then again the restriction of the electric current to 110 volts has caused considerable uneasiness, the supply from the various Town Councils as a rule being 220 to 500 volts. But this only applies according to the strict wording or section of the pressure of current "used within the enclosure" only and the pressure could be reduced to the required maximum by having the resistance outside the chamber in a room apart from that used for the exhibition. The better and cheaper way would be to use a transformer, thus saving the dissipation of the current by the resistances. One other unnecessary and irksome requirement is that restricting the size of the spool cases to twelve inches, by which only a ten inch spool can be used, thus limiting the length of a film to about 1,000 feet. The majority of films do not go beyond that figure, but there are many popular subjects which greatly exceed it. It does not appear to us to serve any useful purpose to introduce any such limitation. An effective way, of course, of controverting the Regulations would be to use non-flam films, but this would entail the elimination from programs of some good subjects for some time to come, and this would, undoubtedly militate against the success of a program.

As the Act comes into force on Saturday next, the Trade have not had much time to digest the Regulations. The Kinematograph Trade Protection Association have, however, held a meeting, with the result that they have decided to deputize the London County Council at its next meeting which takes place in January.

In the meantime, the following expressions of opinion from prominent people in the picture business, and the correspondence appended will, we know, be of great interest to all concerned.

SOME OPINIONS.

Mr. F. R. Griffiths (New Bio Trading Co., Ltd.), who is the President of the Kinematograph Trade Protection Society, had but a very few moments to give to our representative, so busy was he with his multitudinous Christmas productions. He felt very strongly that some of the requirements of the Home Secretary were impracticable and necessitated modifications. He preferred, however, to say nothing definite on the subject because his society was taking up the matter with vigour and would very shortly decide on the line of action to be taken.

Mr. W. F. Jury (Jury's Imperial Pictures, Ltd.) said he also preferred to wait the decision of the Society (of which he is Vice-President). He said, however, that in so far as the Regulations safeguarded the public, he had nothing to cavil at. There were matters such as the 12 inch spool case and the restriction to 110 electric voltage requiring serious attention. On the whole he did not think the Regulations would materially affect the halls he controlled, but they would undoubtedly have a crushing effect on very many small halls.

Mr. E. Laurillard, of the Electric Palaces, Ltd., said he did not think the Regulations would affect his company

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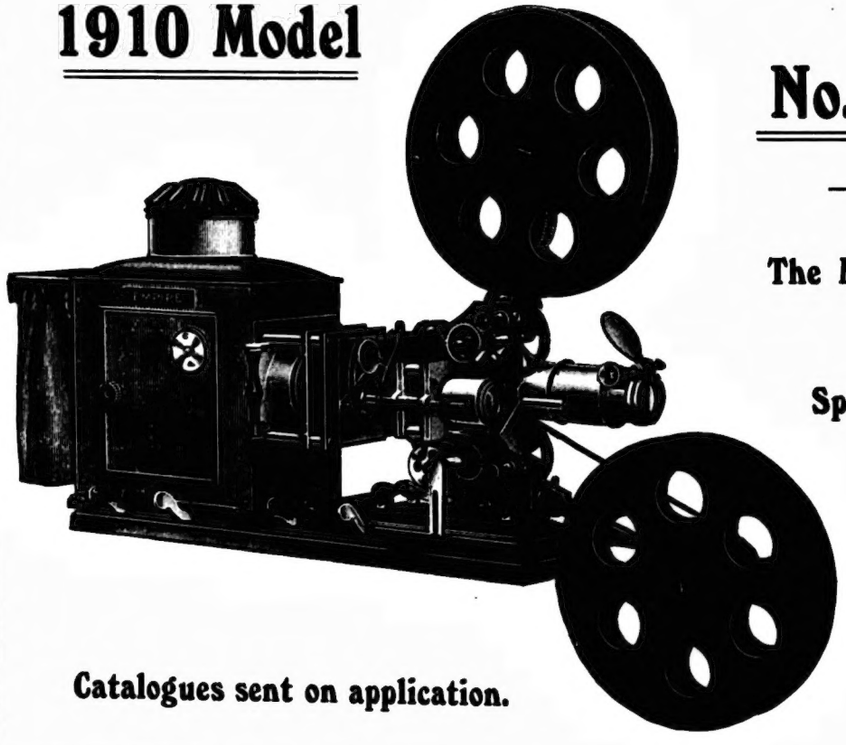

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because all their theatres were specially built to the requirements of the L.C.C. and the various district surveyors. He thought their company was perfectly safe in the hands of Mr. T. Hedberg and Mr. Benson, their electrical engineers and the latter being, he mentioned incidentally, a nephew of M. Pathé. In his opinion the Regulations were not unduly stringent and tended to the ultimate benefit of the trade.

"Do you think," asked the WEEKLY representative, "that the Regulations are calculated to increase the prestige of the picture business?"

"Absolutely," replied Mr. Laurillard, "the more you raise the tone of the picture theatre the less the people will look upon them as mere peep-shows and the more they will regard them as exhibitions of science and art and of educational value as well as centres of innocent and healthy amusement."

Messrs. A. & H. ANDREWS, the picture theatre specialists of New Compton Street, who run a number of suburban and provincial halls, propose to get over the whole difficulty by adopting the non-flam film. To this end they are making arrangements to be supplied with this base as soon as the Act comes into operation. Anticipating the difficulty of not obtaining non-flam films in every case, they are prepared to meet the 110 voltage requirement by installing a new motor generator made by the General Electric Company, of Queen Victoria Street. By this means they will not only be able to convert their electric supply to the regulation voltage but also effect a considerable saving. As they often use a film of 2,000 feet, the 12-inch spool difficulty will be got over by using more than one spool, and as they have a lecturer at every hall the time taken in the changing of spools will not be noticed by the public.

Mr. RUFFELL, of Ruffell's Imperial Bioscope, whilst not alarmed by the Regulations generally in connection with the many halls he supplies so far as safety precautions are concerned, was decidedly of opinion that the limitation of the spools was a mistake. The changing of the spool not only caused a needless wait, but so damaged the films by scratching as to lessen their life by two-thirds. Another inch would have been of considerable advantage to the majority of exhibitors and showmen.

The ELECTRIC THEATRES, LTD., inform us that the Regulations will not materially affect their theatres. The requirements regarding fire and exits having already been complied with except in the case of the Strand Theatre de Luxe. Here a difficulty has arisen owing to insufficient exits, but arrangements have now been made with the Tivoli Music Hall next door to construct an exit through their premises, and another one from the operating chamber.

Mr. ARTHUR CLARANCE of the "Gem," at Jarrow, writes: "The new Regulations are (if carried out fully) certain to hit several shows very hard, but in the case of the "Gem" I don't think it will affect us, as we have only been open three weeks and the theatre has been built as near L.C.C. rules and regulations as possible, for knowing that this new Bill was coming into force naturally the owners and contractors arranged everything accordingly. There is one thing I would like you to insert which I think would go a great deal further to reduce the dangers of a fire, and that is to pass a Bill making it absolutely necessary for the operator engaged to be a fully qualified competent man with a certificate from the Operators' Union, which would have the effect of doing away with a lot that are incompetent, and who undoubtedly cause more danger and fires than the present general run of boxes, machines, accessories, etc."

A question comes to hand:—

Can you tell me if a fresh application for license is necessary under the new Kinematograph Act, 1909? We are already licensed by the Town Council, the application being granted in August last.—Yours, etc., P.T.

We are of opinion that it will be necessary for you to obtain a new license under the Act.—ED.

EAST ANGLIAN writes: "I exhibit in schools, and smal halls. Stripped of its legal language what would be the *modus operandi* when arranging entertainments in them for the future? Would an inch iron gas pipe led from the top of iron box out of a window be sufficient 'ventilation to the outer air'? Are the spool boxes, etc., essential and imperative, or does it rest with the local authority to order same? Is the Parish, District, or County Council the 'local authority' or is the local police officer? I take it there is no necessity to license any hall till six entertainments have been given next year."

If you exhibit in any school or hall more than six days in any one year you would require a license under the Act. No, an inch pipe would not be considered sufficient ventilation. Yes, but only 12 inch boxes. The license is granted in a County Borough by the Borough Council and in a County by the County Council, but these powers may be delegated to a District Council or to Justices sitting in Petty Session.—ED.

Another Correspondent writes:—

Will you please tell me what non-flam film you consider is best to have subjects printed on? With these strict regulations now in force non-flam will be looked upon as the life-boat is with shipwrecked sailors, for I understand all the regulations and the Act also, will be void with the use of the non-flam.

The Eastman Company, Clerkenwell Road, London, have a good non-flam film nearly ready for the market. You might inquire of them for terms. Pathé Freres are also supplying their customers with a non-flam base film, whilst Lumieres have been acquired by the London Cinematograph Company. Either of these would, we think, suit your purpose.—ED.

"G.P." sends the following:—

(1) How does the new Act affect me? My work lies entirely with Sunday School and Parish entertainments, in school rooms, for which I have several dates booked. I cannot always carry an iron house, in fact have never used one, but go the same round each year, the one and only treat they get, no license would be required, but am I barred by the new Regulations? (2) If so, which would be my best course, iron house and Regulation or non-flam films? (3) Does the Act become in force at once, or is any grace allowed? G. P.

See answer to East Anglian. Your best course would be to adopt non-flam films. The Act comes into force next Saturday, no grace is allowed, but very much depends on the attitude of the local authorities and the police. We have no doubt that considerable latitude will be granted.—ED.

HOMEBIRDS write:—We show almost entirely at private houses and school treats, can you tell us how much of the new Regulations apply to us, e.g., must we always use an iron room? Need we use fire-proof spool boxes? Must we have the lantern on a fire-proof stand? etc., etc.

The Act does not apply to exhibitions given in private houses. You do not state under what conditions the school treats are held, so cannot advise definitely.—ED.

A correspondent from Norwich writes:—As you will see by enclosed list, we give kinematograph exhibitions to order, in Parish and other rooms. We do not quite understand how the new Act will affect us with regard to these. Up to the present it has been sufficient for us to keep a six foot space round the machine, and to supply water and wet blanket. It would be impossible to cart about an iron house. We are booked up every night for the first three weeks in January, and are naturally anxious to know how we and our customers stand.

See reply to East Anglian and G. P.—ED.

VIEWS FROM PRESTON.

I myself do not approve fully of the new Act; in the first place, there are several clauses which require very much altering with regard to the spool boxes, electric currents, and wiring. Also chimneys in operating chambers unless the operating boxes are too small, as there are operating boxes

NOTE FOR THE NEW YEAR!!!

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outside the buildings which are as large as most of the electric theatres and others. I enclose you the set of bye-laws and regulations approved by the Chief Constable of Preston, and elsewhere. You can read these for yourself, and see if you can improve on the regulations already adhered to in Preston. To my belief this new act is not by the Home Secretary but by some faddist of an exhibitor of animated pictures who has been talking to someone of authority in London and showing them his own operating chamber, which he thinks himself the best in the world, but there are others. The authorities ought to have consulted, say, half a dozen or more kinematograph proprietors, and asked them to give their view, as I am afraid it is only one man who has had to make out these rules, which I consider to be unjust to all concerned.—Will Onda.

The conditions laid down by the authorities at Preston are not specially applicable to kinematograph shows, They are rules made in 1880 under the Preston Improvements Act.—Ed.

We have received many letters of a similar nature; to the most important we have replied by post.

Sunday Shows.

PUBLIC OPINION OF "GRANDMOTHERLY LEGISLATION."

As far as London showmen are concerned, the Kinematograph Act itself is hardly regarded as so serious a matter as the action of the L.C.C. in making it a condition of the issue of license that the shows shall not be open on Sunday. It is true, as Mr. Walter Reynolds, L.C.C. (who calls himself "the father of the Kinematograph Bill,") states in a letter to us, that an assurance has been made that the picture theatres shall have the same advantages in regard to Sunday opening as are now enjoyed by music halls, theatres, and concert rooms, but these "advantages" are of such a character that hardly a single theatre or music hall in London, excepting those used by the National Sunday League, thinks it worth while to open its doors on a Sunday. The law regarding these places is that they must not open for profit, so that the "advantages" which Mr. Reynolds, L.C.C., appears to take so much credit for obtaining for the picture showmen amount to nothing at all. In short, the condition means that the picture show is to lose what is in nine cases out of ten the most prosperous day of the week, and it needs only a superficial knowledge of the circumstances of many shows to predict that the loss of the Sunday revenue will either mean closing down altogether, or curtailing expenses in a manner which will lessen the attractiveness of the program.

A good deal of cant has been talked about the Sunday show by people who do not seem to realise that the early Victorian Sabbath, however it may have commended itself to an earlier generation, is completely out of harmony with present-day conditions. Life is more strenuous nowadays, and it is only natural that after six days of hard work people should on the Sunday feel the need of some such refined amusement as is provided by the kinematograph theatre. That they do feel that need, the crowded state of these establishments on the first day of the week bear eloquent testimony. To argue that if the picture shows are allowed to open the music halls should have the same privilege appears logical on the surface, but there is this great difference, that whereas by supervision of the class of film shown, etc., it could be guaranteed that the entertainment at the picture theatre should be inoffensive, it would be a very difficult matter to compile a music hall program in which there were not one or two items unsuitable to the day. The film program of to-day, as a matter of fact, very rarely, if at all, contains anything to which exception might be taken either on Sunday or any other day, and there is such a wealth of subjects that the showman would have no difficulty at all in complying with any reasonable requirements of the Council.

LEGAL OPINIONS.

On the question of Sunday Closing, the following legal opinion has been kindly forwarded to us by Mr. E. Williams, solicitor, of Messrs. J. & J. Edwards, legal advisers to the Electric Palaces, Ltd.:—

"A great deal of uneasiness seems to exist as to the effect of the new Cinematograph Act in relation to Sunday closing, not unmixed with resentment that use should be permitted of theatres and music halls for Sunday musical performances. It should be borne in mind that the Law which pertains to the latter places has no application to Picture Palaces, and consequently the cases are not analogous, although to a lay mind the injustice of tolerating the one and banning the other in regard to Sunday performances, clearly requires justification. The decision of the L.C.C. to attach Sunday closure as a condition of the music licence to picture palaces refers *prima facie* to cases coming under the New Act, namely, where inflammable films are used. It cannot however, I think, be doubted that some condition will in future be imposed in regard to licencing places where *non*-inflammable films are employed; but be this as it may, the remedy in either case seems to me to exist in the application for the licenses being confined to the six working days, in which case the Authorities would not (in my judgment) be legally entitled to attach any condition as to Sunday closing. Consequently, if music be then dispensed with in favour of a lecturer, there would be nothing to prevent the full seven days' receipts being maintained, and it would probably be found that the substitution of a qualified "raconteur" for music, would have no appreciable effect upon the day's receipts. (Speaking personally, I should be content with the substitution for the whole week.) My view as to the six days' license being the practical solution of the difficulty, seems to find confirmation in the words I have underscored in the L.C.C. recommendation, which is as follows:—

'That except where a license is granted for a particular day or days and the condition would be inappropriate, the licenses granted by the Council under the Kinematograph Act, 1909, be subject to a condition that the premises shall not be opened under the license on Sundays, Christmas Day, or Good Friday.'

The existing anomaly which encourage Sunday performances of music—secular as well as sacred—in public places of amusement and recreation, and at the same time bars the innocent and instructive representation of electric pictures, certainly calls for speedy adjustment."

Mr. T. H. North says:—"It is the clear duty of all proprietors of kinematograph entertainments to combine in resistance against the announced purpose of the London County Council to close these entertainments on Sundays. I hold a strong opinion that as the Cinematograph Act which comes into operation next Saturday finds them open on Sundays and does not declare that they shall be closed, any regulation of the London County Council to that effect is *ultra vires*. I shall be happy to give my views as to the *modus operandi* to be adopted to all proprietors who may ask for them. There must be no loss of time, however, if success is to be attained. Once the proprietors accept licenses conditional as to Sunday closing they are bound. But the doors of the Court of Chancery will be open on the 11th prox., and there exists a means of approaching that palladium of equity in such a way as to secure a hearing against even the mighty London County Council, both rapidly and inexpensively. The legal point is in a nutshell, viz., any bye-law which goes further than the Act of Parliament which empowers it is bad.

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Wednesday next at 2.30 to discuss the "proposed" regulations of the L.C.C. and Provincial governing bodies.

We are glad to notice that members of the public are making a spirited protest against the L.C.C.'s decision, as will be seen from the letters below, reprinted from London dailies. We would also draw attention to Mr. Ogden Smith's suggestion, which might be adopted by other showmen, while the hint he conveys might be acted upon at the L.C.C. elections in March by all who desire that no restriction should be put upon a form of amusement of which the public have shown their approval in so marked a manner. But it also rests with the showmen to make a spirited protest on their own account. Much might be learnt from the action of the New York exhibitors when a similar attempt was made in that city.

To the Editor THE KINEMATOGRAPH AND LANTERN WEEKLY.

SIR,—Having in view the proposal of the L.C.C. to close all shows on Sunday, I am using the following slide three times every evening, and hope you can induce your readers who have a show to do the same.—Youre, etc.

FRANK W. OGDEN SMITH.

Bio-Picture-Land Co.

ARE YOU A VOTER?

THEN ASK YOUR CANDIDATE IF HE IS WILLING TO CLOSE THE WORKING MAN'S SUNDAY EVENING KINEMATOGRAPH.

To the Editor of the EXPRESS.

SIR,—Mr. Reynolds appears proud to have been the father of the Kinematograph Bill. As a matter of fact there would appear to have been little necessity for such a grandmotherly piece of legislation. The assurance of which he speaks "that kinematograph theatres will be given precisely the same advantages in regard to Sunday opening and performances as are now enjoyed by music halls, theatres, and concert rooms," seems most unsatisfactory.

As, however, the modern English appear to tolerate every form of Puritanical restriction with sheep-like resignation, Sunday in London will, for the worker, be once more a day of unrelieved gloom. Our boasted progress and civilisation would really seem to be merely imaginary.—Yours, etc.

RALPH NEVILL.

To the Editor of the PALL MALL GAZETTE.

SIR,—May I, whilst protesting against the latest specimen of our vexatious grandmotherly legislation with regard to the closing by the L.C.C. of the Sunday kinematographs, put before you a more reasonable side of the question than that which the Sabbatarian appear to be capable of?

The kinematograph shows in London are in every sense of the word beyond reproach, and from the point of view of popular education and refinement they are acknowledged to be of the highest value.

Now, the Sunday kinematograph is a great factor in the cleansing and purifying of our municipal life, inasmuch as, by taking the people out of the cold, damp streets, and drawing them from the meretricious attractions of the gin palace, they are actually taking their definite and distinct share in the building up of citizens of the Empire. So much is this realised in certain quarters that only last week I heard that one of our most prominent Bishops had actually promised to open a Sunday kinematograph show in a great northern capital with a special address, it being the intention of the committee to give a special exhibition of religious pictures each week. This will now be at an end should the unreasonable and tyranical restriction of the L.C.C. become law.—Yours, etc

(Signed) RAYMOND BLATHWAYT.

To the Editor, EVENING STANDARD.

Sir,—With regard to Mr. Reynolds' letter, it is pretty clear that the Kinematograph Bill, to which he alludes, is, to say the least of it, an attempt to check the very innocent amusement provided by Sunday kinematograph shows. There seems no end to this sort of meddling legislation The only thing that was needed was the safeguarding of the exits in case of fire. I hope an energetic protest will be made against a most unnecessary and grandmotheriy piece of wanton interference with public liberty. ANTI-CANT.

Sir,—"Anti-Cant" says: "The Kinematograph Bill is an attempt to check the very innocent amusement provided by Sunday kinematograph shows."

Does "Anti-Cant" think it would be fair, now that kinematograph theatres come under the law for the first time, to allow the kinematograph theatres to be kept open for profit on Sundays and at the same time compel all other forms of equally innocent entertainment to close?

There is nothing in the Kinematograph Bill to prevent "Anti-Cant" and those who think with him from deputationising the County Council on the subject of Sunday opening, and it is quite possible he might be surprised at the number of sympathisers he would find to listen to his arguments. WALTER REYNOLDS.

Sir,—Having noticed an article in your paper the other day referring to the coming of the new Kinematograph Act, under which Act the various County Councils will take control of all kinematograph shows, and being a director of several kinematograph companies, I should like to give my opinion on the matter. Although I am quite prepared to admit that kinematograph shows should be under the control of some responsible authority, and that everything possible should be done to ensure the safety of the public, it is ridiculous to think that kinematograph theatres, which in the majority of cases only accommodate from between 100 to 400 persons, should be placed under the same rules and regulations as the ordinary theatres and music halls, which accommodate a considerably larger number of persons.

I understand that the London County Council have this week adopted a recommendation of the Music Hall and Theatre Committee that all kinematograph theatres obtaining the license of the London County Council should be closed on Sundays. I consider this to be a most obnoxious and unnecessary recommendation, as it is monstrous to think that by the recommendation of a few men, who are certainly in a position to obtain their amusements and recreations in other ways, the enjoyments and entertainments of the thousands of people who frequent kinematograph theatres on the Sunday should be taken away, especially taking into consideration that the entertainments are perfectly healthy and instructive, and that in no instance do the kinematograph theatres either ask for or require drinking licenses.

It must not be forgotten that a tremendous amount of capital has already been invested in the kinematograph business, and I certainly think that the Press should use its influence and see that no unnecessary regulations and restrictions are imposed, which will make this capital unproductive, and thereby increase the number of unemployed, and also to see that thousands of the public are not deprived of this innocent class of entertainment on Sunday. COMMON SENSE.

Mr. GRIFFITHS, of the New Bio Trading Company, told our representative that his intention was to continue to open on Sundays, devoting the proceeds to charity, although he would prefer to close altogether if Sunday closing was universal both with regard to music halls as well as picture theatres.

The Electric Theatres, Ltd., are going to adopt a similar course. The majority of their theatres are closed at present on Sundays, but in future they will open all of them. As they pay their employees on a seven days' scale, this will lessen their working expenses, by deducting from the gross proceeds the working expenses of the seventh day.

Mr. W. F. JURY informed our representative that he had not decided definitely what action he intended to take on the matter.

Mr. RUFFELL said the question did not affect him personally, as his firm supplied music halls only, and in every case the proceeds were given to charity.]

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Weekly Notes.

By "Stroller."

I desire to thank the numerous friends who have sent their good wishes for Christmas and the New Year to myself and to the members of our staff. Some of the greetings took very tangible shape, and I was particularly pleased with the desk calendar from the Vitagraph Company of America, the art metal calendar from Weisker Bros., and photos from several of our trade leaders.

* * *

We have completed arrangements for improving both the appearance of our journal as far as paper and printing is concerned, and for a number of new features during the ensuing year, which should merit the continued support of our many friends. Although our journal in the past has not been elaborate or an *edition de luxe* as far as its printing is concerned, we have tried to give the fullest and most useful articles and news both in quantity and quality, and have thus managed to ensure a guaranteed circulation and the respect of our readers.

* * *

I notice that the "West London Observer" quotes in full the interview which appeared in our issue of December 9th with Prof. Stokes. I also notice the Stockport local paper quotes our paragraph with regard to Mr. Frank Gregory "as appearing in the leading trade paper," and speaks in glowing terms of our successful journal.

* * *

I have this week received a letter from Mr. J. Gunn, of Bombay, who was also good enough to wish myself and the staff Christmas greeting, and accompanied it with two very unique snapshots of himself and wife *en route* for the famous Carli Caves at Lanoulie. Mr. Gunn is the advertising manager of the Excelsior Cinematograph Company, and it is interesting to learn how he advertises the successful show. I have a specimen in front of me of a handbill printed in English and Hindustani, and I find that 3,000 of these are distributed daily, whilst an advertisement of five inches is inserted in the English daily and weekly papers, one Parsee weekly, three Mussulman dailies, and three Parsee dailies. The window bills are certainly drawn up in an entertaining and clever manner, which reflects the greatest credit on Mr. Gunn. Besides a lot of other literature, I was very interested in reading the program of a benefit performance in aid of the Indo-British Institution, at which the band of the Volunteers played selections. This was the list of the twelve films given:—Paris Policemen, The Great Aviation Week, Trip to the Moon, Visit to Bombay, The Trappers, The Adventures of an Eel, How Foolshead Paid His Debts, The Beginning of the Serpentine Dance, An Old Bachelor's Find, King's Command, A Child's Love, and His Wife's Wine.

* * *

A rattling good idea emanates from Stockport, where in the interval of the New Century Pictures little booklets giving the synopsis of films for the ensuing week are distributed to the audience. Our descriptions of New Films are particularly useful for this kind of idea, and I hear on all sides that when reprinted in this little book form they are handed from family to family because of the interesting "tales" they contain.

* * *

The "Les Miserables" films of the Vitagraph Company are likely to prove among the most memorable releases of the year. Beginning on January 8th with "The Galley Slave," the Company issue in turn "Fantine," "Cosett," and "Jean Valjean," covering almost the complete action of one of the most enthralling novels ever published. Mr. Smith tells me that these films are something special, even for the Vitagraph, and as I know he is given to under rather than overstating the case, I am looking forward to seeing the first subject next week with considerable pleasure.

* * *

By the way, what remarkable strides the Vitagraph Co. has made in a comparatively short period. It is only some three years since they opened in this country, and at that period it was the opinion that good as they were, their subjects were often too long for the English market, while the quality was not uniformly good. Now, there is no company which uses each inch of film to better advantage, while in quality they are admittedly at the top of the tree. I have, indeed, never seen brighter and cleaner photography than in the films issued by them this week, and the Annette Kellermann subject, unless I am very much mistaken, is going to be a headliner of the very first water.

* * *

Mr. Will G. Barker, although not yet fully established in the big building he has secured in Soho Square—the very latest in kinematograph works, as an illustrated article will shortly show—has already begun to gather a staff about him, and, calling in during the week, I found there Mr. H. C. Raymond, a son of the famous picture showman of the same name, who has just returned from British East Africa after a successful eighteen weeks' tour with the recent "Baloonograph" expedition. Mr. Barker has secured Mr. Raymond's services as operator, and another trip is likely to engage his attention shortly.

* * *

Sir E. Shackleton received a great ovation on Tuesday, when he visited the new Electric Palace, at Lewisham, to witness Gaumont's film of his exploits. He made a very nice speech, saying how charmed he was with the beautiful theatre, and he expressed his warm thanks to Mr. Laurillard and his co-directors for giving him the opportunity of seeing the film in his native place. When the large audience heard that Sir E. Shackleton was a native of Lewisham, they rose to the occasion.

* * *

Mr. F. R. Griffiths, the managing director of the New Bio Trading Co. should be a proud and happy man just now. He conceived the idea of bringing out a new and original pantomime, in which the story should be told concurrently by living actors and by motion pictures. Elaborately mounted and staged, it was produced at the West London Theatre, on Boxing Day, and filled the house three times with audiences numbering 2,000 on each occasion. So successful was it that Mr. Griffiths had the pleasure of reading lengthy laudatory notices of it in the *Telegraph* and other big London dailies.

* * *

The Electric Palaces, Ltd., are going full steam ahead. In a conversation I had with Mr. Laurillard this week, he told me that apart from the Marble Arch Theatre, with a seating capacity of 600, Brixton with 500, and the recently opened playhouse at Lewisham holding 700—all doing excellent business—the Company will open, within four months, others at Cricklewood, Putney, Walworth Road, Clapham Common and Stoke Newington.

* * *

Were the "Rotten Regulations" (as a correspondent "alliterates" it) specially made for Mr. R. W. Paul? Certainly he will benefit by Clauses C & E for his portable resistance frames, which I reviewed sometime ago, exactly meet requirements, and there should be a big run on Leicester Square and New Southgate during the week.

* * *

The Walturdaw Co. are also prepared for contigencies—their iron houses and stands being heavily stocked, and as they have made arrangements for supplying complete programs on non-flam where desired, showmen should feel safe in their hands.

The Kinemacolor Triumph in New York.

MR. CHARLES URBAN ON HIS TREMENDOUS SUCCESS.

Although we received from our American correspondent, who was present, an interesting account of the recent show of Kinemacolor in New York, which we reprint hereunder, we thought it would interest our readers to know Mr. Urban's impressions upon his recent visit. Christmas week is not the most suitable time for interviewing but Mr. Urban when once he is captured is, like the proverbial egg, "full of meat" to the interviewer, and we learned much of interest to the trade in the hour's chat we had with him yesterday at Urbanora House.

"I am more than gratified with my visit," said Mr. Urban, "for, as you know, I had to live down a lot of prejudice and convince some strong sceptics over in the States that my natural colour process possessed all I claimed for it. But besides this I had difficulties to contend with, which, of course, the man in the street little dreams of. For instance, my operator had to pass the official test and examination, my machine had to be put into thorough trim, a special motor had to be obtained so that we could arrange with the 25 ampere current that is allowed and many restrictions and regulations, that our English showmen know nothing of, had to be overcome. Talk about 'hustle'—why, I can get more through in a day over here than I can manage in a month in the States. When all was ready my invitations were extended to the most pessimistic and the most prominent members of the trade whom we could think of, for I was determined to prove to them the importance and value of our process. From the time I landed at the wharf until our show on the Saturday night pressmen dogged me continually, and all and sundry, who could in any way find interest in the subject, were anxious to have a private view or to make some arrangement with me as to the future. But my visit was not to exploit the invention, but rather to answer the challenge that had been thrown out by the press and trade. It was a costly demonstration but it accomplished the end I had in view. I got to America on Thanksgiving Day and four days after received the patents, which have taken two and a-half years to get through owing principally to their drastic and comprehensive completeness. I need not tell you about the demonstration except to say that the figureheads of the film trade were present, and those who could not congratulate me after the show have since written eulogistic letters. One little instance is perhaps worth citing as showing the criticism even to the minutest detail. I had a chat with Mr. Bedding, one of the editors of the "Moving Picture World," who has exceptional knowledge of photography, and he generously said when he saw the first picture: 'I'm done!! I admit that my judgment was wrong and that you have overcome the difficulties of three colour work; the only question I ask you is how from green and red you can possibly obtain your blue?' There was no need for a verbal answer for in our flower study cornflowers and pansies with their various tints of blue, their stereoscopic beauty and the sharpness of detail, even to the very petals, gave a most definite answer, and these and the local subjects which I took specially in the States, simply overcame such criticism and helped to glue the audience to their seats throughout the performance."

"Yes, Mr. Urban," we exclaimed, "we already know the beauty of your wonderful productions, but what the trade is most anxious to know is, what are you going to do now that your invention is brought to perfection and every country in the world recognises its value?"

"As you know," said Mr. Urban, "the Provincial Palaces, Ltd., have our sole rights for England, and as I am getting twenty outfits ready for them they will soon be showing, and I expect by the beginning of the New Year both Manchester and Liverpool people will have Kinemacolor at their doors. I believe the company intend to open 140 theatres between now and the end of next year. I am gradually closing up contracts in various other countries, but my scheme is first to lay a solid foundation so that the structure when erected shall be firm and stable. I have had many flattering offers from the States, and from New York alone have had considerably more offers than I expected from the whole of the States, but I want to be fully prepared before definitely fixing up. At present we have about 100 subjects, but I must increase this number considerably before we can cater for the whole world. I have four men now taking negatives, and am training others both to print and produce the subjects, whilst others are being instructed in other departments. It is not a one man process, but time is needed to educate our men up to the standard of excellence that I have always striven for. The new machine, which I used for the first time in the States, is as near perfection as we shall ever get. The old machine weighed 30 lbs., but we have increased the weight to just on 80 lbs., and have managed by its rock steadiness to do away with the slight fringing, which people who have seen the subjects at the Palace may have noticed. We have done nothing in a haphazard fashion. The patents are most exhaustive and are secured in every country, and all this has taken a tremendous time, but I feel we are now ready to give the people of the world the value of our experimenting in a perfection that will be a credit to the trade."

THE DEMONSTRATION IN NEW YORK.

(By Our Own Correspondent.)

Beyond any question, the most interesting event in the motion picture field during the past week was the successful exhibition of motion pictures in natural colours, which was given by Mr. Urban and Mr. G. Albert Smith at Madison Square Garden, on Saturday evening, December 11th.

At the time set for the exhibition an audience of 1000 people, more or less intimately connected with the motion picture trade, had gathered in the auditorium and awaited with tense curiosity their first sight of this long dreamed-of achievement. After a short explanation of the process by Mr. Smith, the exhibition began with a series of views of different varieties of flowers, the motion element being supplied by revolving the receptacle in which the flowers had been placed. The first fifty feet shown won a hearty applause, which was repeated after every one of some twenty subjects shown during the evening.

The first glimpse of the flower subject was indeed a surprise and revelation. It is not likely that half-a-dozen persons in the audience anticipated anything nearly as good. Not only did every line of nature, so far as one could discern, appear upon the curtain, but there was a depth and a correctness of relative position of the different blossoms which would be almost entirely lacking in mere black and white.

The subsequent subjects dealt largely with landscapes, including moving objects and pictures of animal life. In both these classes of subjects the effects secured were so near perfection that criticism of any sort would seem entirely out of place, and the audience was tremendously pleased. One picture especially, that of an American waterfall, with a delicate rainbow in its spray, was a wonderful demonstration of the powers of the process.

It was not any of these classes of subjects, however, that the best informed people of the trade awaited with greatest eagerness, but rather they awaited subjects which would test the power of the process to deal with pictures of the human face and form in motion. Apparently, judging from the remarks of Mr. Smith, it is not fully comprehended in England that in the United States the motion picture business deals almost entirely with a form of *drama*, that the motion picture public goes to see not merely motion pictures, but the motion picture "story" or "play." It apparently is not realised that the are

of acting these plays by means of the expressions of the human face and the gestures of the body is rapidly developing to an exceedingly high state, and that perfection of photography in reproducing the gesture and facial expression of the actor is the matter of first importance.

The importance of this phase, however, has been fully realised by Mr. Urban and, although no set dramatic subject was exhibited at Madison Square Gardens, twelves studies in natural colour portraiture, dealing comprehensively with details of costume, flesh tints and facial expression proved most satisfactory and convinced the great and critical audience of possiblities of Kinemacolur as applied to the dramatic art. The street scenes, too, with their incessant movements, (in fact quite one third of the subjects on the screen) emphasised the fact that the process can meet the exigencies of the *motion picture drama* Its importance therefore is beyond estimate both from a business and from an artistic standpoint. Successfully applied to this class of subjects no business organisation however powerful could dictate to Kinemacolor as to its business policies, while on the artistic side of the subject it seems not unreasonable to say that with the unlimited possibilities for beauty and accuracy of background which it would afford Kinemacolor would give a strength and impetus, in fact a genuine dignity, to the motion picture play that would wipe the vaudeville theatre out of existence and would be a serious menace to all but the highest grade of legitmate playhouses.

Cinematograph Act, 1908.

A Meeting of the Trade will be held at the Holborn Restaurant on Wednesday, January 5th, at 2.30 p.m., when everyone interested — Manufacturers, Factors, Hirers, and Showmen are earnestly requested to attend.

The questions to be discussed are vital to the interest of all, viz.— The proposed regulations of the London L.C.C. and Provincial Governing Bodies.

Lieut. Shackleton at a Picture Show.

INTERESTING SPEECH AT LEWISHAM.

The newly opened Electric Palace, Lewisham, had the honour of entertaining Sir Ernest Shackleton on Tuesday of the present week. The films of the famous Antartic Expedition were being shown and the explorer gave some account of his adventures for the first time in a living picture theatre. The building was packed to its utmost capacity and when Sir Ernest appeared loud cries were raised for a speech. In responding the explorer explained that it was the first time the kinematograph had been taken to the South Polar regions and considerable difficulties were experienced in operating the instrument, as in the low temperature, with 70 or 80 degrees of frost, they had to take all the oil out of the machines. It was a pleasure to him to be with them that afternoon as he was very proud to be associated with Lewisham, which was his old town.

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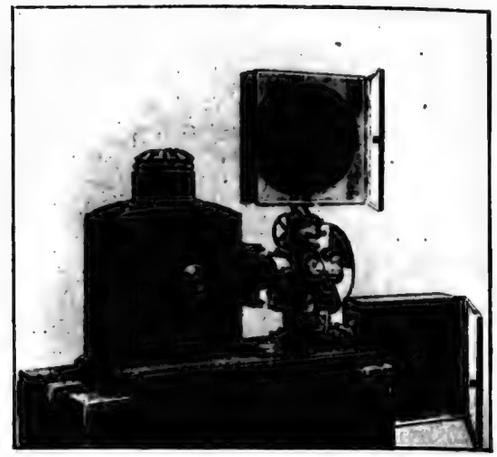

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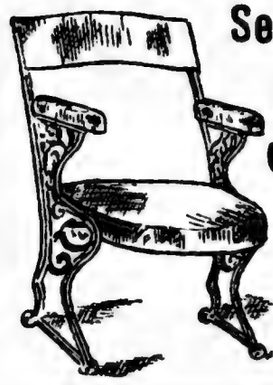

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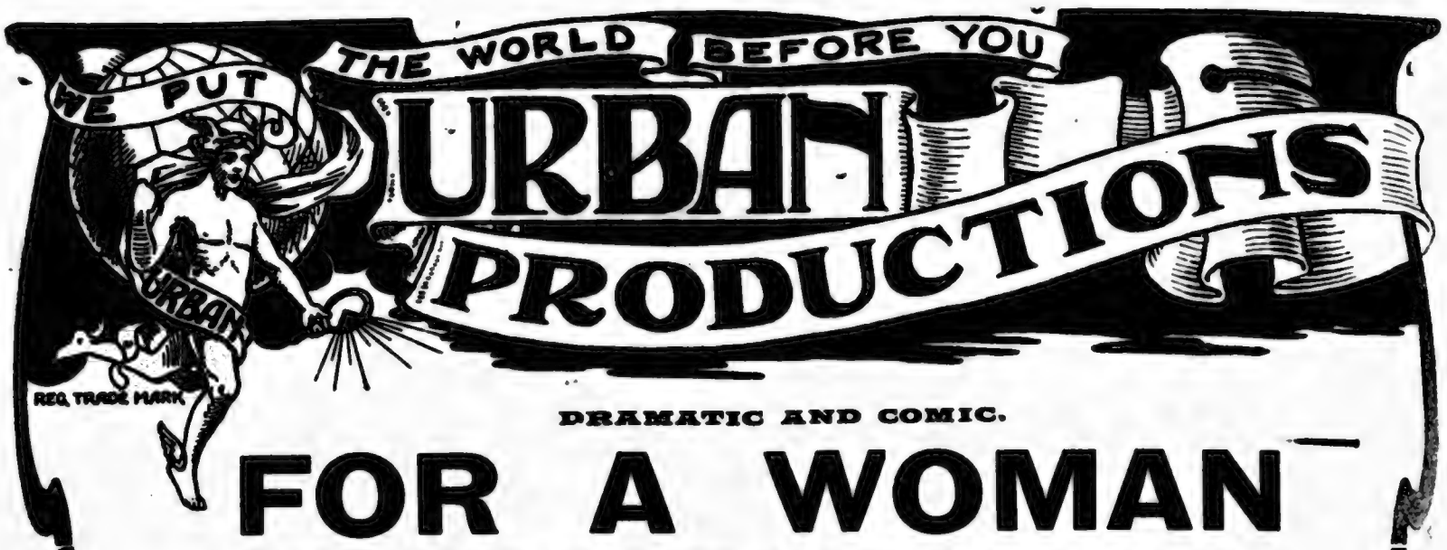

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A touching romance of the sea, charmingly produced and powerfully enacted.

SYNOPSIS—Arrival of fishing vessel in port—Anxious wife and little boy await husband and father—**Captain reports him lost at sea—Grief of widow—Cottage home scenes**—Fisherman's dwellings—Old seaman fashions a boat for the orphan lad—his own little girl looking on. **Widow indignant**—will not have her son a sailor. Takes him indoors. **Ten years later**: Boy and girl playmates are now lovers, but the old man is stern; he will only give his daughter to a sailor. **Parting of the lovers. Home Scene—Young man determines to be a sailor;** in his mother's absence he takes his father's kit from a bureau. Leaves home after fond adieu with his sweetheart. **Stows himself away on board ship.** Mother discovers loss of son—goes to quay side—Too late. **Stowaway emerges from the hold** and is welcomed as one of the crew. **Home Scenes.** Old fisherman falls upon hard times—**Auction Sale** of his boat announced. Rich old man offers his hand and fortune to the girl. Refused. Dark days ahead. Return from Newfoundland. Lover rushes to his girl. Joyful meeting. Bill of Sale produced. Sailor pays it off, and all is well; even his mother's reluctance being overcome.
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MESMERISING A MOTHER-IN-LAW.

A roaring comic subject with a laugh in every picture.

A quarrelsome family of three—Husband, wife and mother-in-law. **Hubby is defied** by the old lady, who hurls chunks of language and other things at him. **Restaurant**—Hubby reads in the paper particulars of marvellous Hypnotic Suggestion which can easily be acquired. **He buys the text book** and studies it. Makes imaginary passes over an imaginary patient. **Wife and Mother-in-law arrive,** and the morning's quarrel is resumed. Hubby makes his passes and dazes the old lady. **Drawing Room**—Mother-in-law again interferes, and is again hypnotised with ludicrous effect. **She is made to light his cigar,** and herself smokes his old pipe. **Next she performs an elephantine dance.** Awakened, she is horrified at the pipe and its odour. **Begins again to quarrel,** but an hypnotic suggestion turns her anger into affection—equally demonstrative. **A close view** shows her embracing her former victim with great fervour.
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Pictures at the Temperance Hall, Sheffield.

The Sheffield Photo Company have secured this well known hall for a short season. Mr. Frank Mottershaw is the manager.

From Steel Warehouse to Skating Rink.

The Gaiety Skating Rink Company have converted a large steel warehouse situated in Attercliffe Road, Sheffield, into an up-to-date skating rink. Within a short distance are the two popular motion picture theatres, the Palace and the Royal.

Skating Rink Wrecked.

Messrs. Crawford & Wilkins' Roller Rink on the Queen's Ground, Hillsbro', was wrecked last week by the great weight of the snow (estimated at a hundred tons) on the roof. Luckily no one was injured for the accident occurred about half past four in the morning.

The Shackleton Film

of the Gaumont Company shows this week in three London establishments—at Lewisham, Wandsworth, and Kingston—as well as featuring in numerous provincial centres, including Doncaster and Perth. The Duke of Manchester also gave a private show of the film during the week at his Irish estate.

Sheffield Fair and the Regulations.

The popular fair opened on Christmas Eve with the usual assortment of roundabouts and shows. As previously mentioned the travelling picture palaces prove a great attraction. This year there are four of these decorated pavilions and the proprietors have the privilege of giving entertainments without firemen being in attendance.

The Fight Films.

Both Gaumont fight films—Summer v. Welsh and Thomas v. Wilson—are circulating extensively this week. The former is headlining at Barry Dock, Newport, and Dunfermline, among other places and next week will feature at Northampton and numerous other towns. The more recent fight is this week at the Holborn Empire boxing matinee, and at the St. George's Hall, and is extensively booked in Wales and elsewhere for the near future.

The Use of the Optical Lantern in Railway Stations.

The *Glasgow Daily Mail* has been taking to task the Caledonian Railway Company, who have utilised their central station of Glasgow for the propagation of Tariff Reform "arguments" by means of the screen and limelight lantern, and we understand that when the operator on December 22nd arrived he was informed that unless the electioneering slides were withdrawn he would not be allowed to proceed. His reply was that he could do nothing without instructions from the manager of his company and consequently he proceeded to show his pictures as usual. The railway company, however, took the matter into their own hands and put the lantern out of action by cutting off the electric supply. We understand that in future all slides to be depicted at the stations are first to be submitted to the officials of the railway company.

New Show at Barry.

Romilly Hall has been entirely re-decorated and re-seated by Messrs. Dean & Sons, Birmingham, and was opened by Mr. Sidney Bacon on Monday week. The opening performance was under the patronage of the Mayor and Corporation, who were delighted with the performance.

Mr. Bacon to Open Another Six Halls.

Mr. Sidney Bacon, lessee of the Victoria Hall, York, Public Hall, Carlisle, Public Hall, Erith, St. James' Hall, Kingston-on-Thames, and Romilly Hall, Barry, is shortly opening another six halls. Mr. Thomas France, who is Mr. Bacon's general manager, was acting manager at the Metropole Theatre, Gateshead, and has been with Mr. Bacon for fourteen years.

Rink Turned into Picture Hall.

The Royal Roller Rink at West Hartlepool, which was opened in May and closed for skating three weeks ago, has been leased for a picture hall by Councillor Everton, of Hartlepool (some time ago lessee of the Empress Theatre). This will make the number of picture halls in the Hartlepools up to six. Quite plenty now. Outside showmen please note!

Going Further Afield.

Young Mr. John Paterson, who has been operating for his father, the well known and expert showman Mr. Dove Paterson, for four years, is leaving the Gaiety, Aberdeen, in order to widen his experience in "fresh fields and pastures new." Here is a fine chance for anyone who wants a really good operator who is a skilled electrician and lanternist, and one who is accustomed to the most up-to-date methods.

Acting up to the Act.

We note that the North of England Central Picture Company advertise on their public posters that all their machinery is operated in fire-proof chambers by thoroughly competent electricians in accordance with the requirements of the new Act, and they invite the public to their hall with perfect confidence. They have chosen their operators from the ranks of the N.A.C.O.

Every Operator Should Afford One Shilling.

We have just received the 1910 Edition of the Practical Electrician's Pocket Book and Diary, and although it has held a high popularity amongst electrical workers in the past it again eclipses old achievements. The contents have been subjected to careful revision, among the sections which have received drastic treatment in this respect being those dealing with Gas, Oil, and Petrol Engines, Polyphase Machinery, Osram and Tantalum Lamps, Time Switches, etc., whilst additional matter treats of the Siemens O.S. Wiring System, Auto-Transformers, Instructions to Chargemen, and other subjects. The numerous tables, memoranda, lists of Metropolitan and Provincial electrical supplies with full data, the diary and exhaustive articles make the book invaluable to operators, who will find it advertised in our miscellaneous advertisements.

Released January 7th, 1910.

TEMPTATION AND FORGIVENESS

This is a grand dramatic picture, with wonderful facial expression, and intensely interesting from beginning to end. The story of the young couple, married in face of parental disapproval, their subsequent poverty, the man's determination to secure food for his ailing child, his theft from his father-in-law, capture, and final forgiveness, is one which will appeal to all classes, and the showman who features it is assured of success.

No. 211 **Code "Temptation."** **Length 650 feet** **Price £10 16 8 nett**

Ready Shortly. Write for Particulars Now!

We have in preparation and will shortly release

A COMIC FILM OF A POLITICAL CHARACTER

which will prove a certain draw in view of the impending General Election. No party politics are introduced, the subject being from beginning to end full of rollicking humour which will appeal to people of all shades of opinion.

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TELEGRAMS: BIOLESQUE, LONDON. WORKS: MITCHAM, SURREY. TELEGRAMS: 621 CITY.

Shows Booming in Russia.

An amazing popularity is being enjoyed by the kinematograph theatres at present in Russia. There are 150 in St. Petersburg alone, and it is estimated that Russia spends £50,000 a week in the purchase of the pictures displayed.

Films as Evidence.

The assassination of Prince Ito at Harbin is to be used in the trial of the Korean assassin. A Russian photographer had prepared to make moving pictures of the meeting of Prince Ito and the Russian Minister Kokovtsoff, and luckily caught the assassination scene. Japanese officials obtained a film five hundred feet long showing every detail of the tragedy.

Clarendon Prosperity.

The Clarendon Film Co. ask us to announce that in consequence of extreme pressure of business resulting from the phenomenal call for the recent subjects published by this firm, both from the British market and the Continent, they are obliged to postpone the date of release of their publication announced for January 15th, entitled "The Truth Will Out," and this picture will consequently be held over for release on February 4th. The enormous increase in the business of the Clarendon Co. has necessitated immediate arrangements for the removal of offices and sales departments from the Croydon Works, and it is probable that within a week or so matters will be definitely settled for the opening of London offices in the neighbourhood of Gerrard Street.

The Motiograph Again Delayed.

We have just heard that Mr. Frank Brockliss has again been disappointed in the delivery of that excellent projector, "The Motiograph," and upon inquiring into the reason we were shown the following quotation from a letter of the Enterprise Optical Manufacturing Company: "We were making good headway towards getting the machines ready, when it was discovered that through our haste to include the new arc lamps in your shipment, which was considerably ahead of the date we expected to deliver them, we had made a serious oversight in that the new arc lamps were not adapted to use in our old lamp house. We made two samples of lamp-houses before we arrived at exactly what we wanted, and even then we found it necessary to make a new pattern and cast a new front for the lamp-house. We had expected from day to day following the date for shipment to be able to write you and give you definite information, as we wished to avoid making another mistake, and it has not been until to-day that we have been in a position to give you the definite information. We can now say to you that we feel confident of being in a position to make shipment on Monday the 27th of December, and while the delay is very annoying, we believe that on receipt of the goods you will be so well pleased with the changes that to a large degree you will feel compensated for the annoyance."

Vitagraph Notes.

The releases announced by the Vitagraph Company for January 4th and 8th constitute a rather unusual event in the motion picture business in America, inasmuch as both are elaborate feature productions, and they are being released in the same week. The release for January 4th is the second reel in the important Biblical series dealing with the Life of Moses and the release for January 8th, is the "film de luxe," Richelieu, which is declared to be one of the best things the Vitagraph has ever done. The Vitagraph Company's lavishness in thus issuing two big films within four days of each other would appear to indicate that the Company feel secure in its ability to maintain an exceedingly high standard of releases in the weeks to follow.

The Vitagraph's motor boat story, Cupid and the Motor Boat, which is coming out on New Year's Day in America, has added interest from the fact that it was taken at South Beach, near the summer residence of Mr. Blackton, of the Vitagraph Company. Sound Beach is one of the most picturesque spots on Long Island Sound, and it is said that the scenes shown in the film are remarkable for their beauty and interest. Looking into the future we may confidently anticipate other thrilling motor boat picture stories by the Vitagraph next season, as both Mr. Smith and Mr. Blackton, of the Vitagraph Company, are having new motor boats of large and fast design constructed for their personal use.

The Christmas Day release in America of the Vitagraph Company's Shakespeare's Midsummer Night's Dream is said to be a charming and magnificent adaption from the great bard's most poetic play. The outdoor scenes were chosen with a special view to their harmony with the theme. Fortunately the weather and atmospheric conditions were perfect for superb photography, so that a series of art pictures have been produced that should attract wide attention.

Pantomime and Pictures.

One of the most elaborate stage effects in which motion pictures play a part has been accomplished at the West London Theatre, by Mr. F. R. Griffiths, of the New Bio Trading Company, Ltd. It was the production of a specially written pantomime entitled "Tom Thumb," wherein the various scenes are interpreted by sixty or seventy living characters whilst the story is simultaneously carried on by means of motion pictures. In this unique spectacle there are eight scenes, not counting a gorgeous transformation scene, which is a veritable triumph of the kinematograph art. Want of space will not permit us to give a detailed account of this cleverly interwoven picture pantomime, but certainly Mr. Griffiths, as the originator, and his staff deserve the highest praise for their achievement. Everything went well on the opening night; the actors and actresses played their parts with conspicuous ability, and the synchronisation of pictures was marvellously well done. The whole thing went with a breezy dash from start to finish, and provoked enthusiastic bursts of applause from the crowded audience. Great credit is due to Mr. Wm. Bailey, under whose personal direction this remarkable pantomime was produced. That gentleman was ably seconded by Mr. J. H. Shotton, the acting manager. The tuneful lyrics were specially composed by Mr. Ward Bailey, whilst the pretty and effective dances had been arranged by Miss Lily Mallinson. Mr. Beresford Whitcomb is also to be congratulated as stage manager for the skilful direction of his department. Owing to the instantaneous success which marked the production the pantomime will, it is anticipated, run for several weeks, whilst there will be matinees every Monday, Wednesday, and Thursday.

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We shall Release on December 31st—

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The Foolshead Series is funnier than ever, while the Napoleon film is a dramatic topliner of the first water.

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The "Walturdaw" New L.C.C. Smoke-proof Operating Box.

By order of the London County Council the old regulations respecting the use of Bioscopes in theatres and other licensed premises were rescinded, and a new series put in force. Under the new order only smoke-proof operating boxes will be allowed to be used, and this order will rigorously enforced.

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Child Audiences and the Law.

As a supplement to the article under the above heading, perhaps it would be well to point out that far reaching statutory alterations of the general or common law have been made within the last few years.

I quote section 121 of the Children Act, 1908:—

121.—SAFETY OF CHILDREN AT ENTERTAINMENTS.

(1) Where an entertainment for children, or any entertainment at which the majority of the persons attending are children, is provided, and the number of children who attend the entertainment exceeds one hundred, if any access to any part of the building in which children are accommodated is by stairs it shall be the duty of the person who provides the entertainment to station and keep stationed wherever necessary a sufficient number of adult attendants properly instructed as to their duties to prevent more children or other persons being admitted to any such part of the building than that part of the building can properly accommodate, and to control the movement of the children and other persons admitted to any such part whilst entering and leaving, and to take all other reasonable precautions for the safety of the children.

(2) Where the occupier of a building permits for hire or reward the building to be used for the purpose of an entertainment, he shall take all reasonable steps to secure the observance of the provisions of this section.

(3) If any person on whom any obligation is imposed by this section fails to fulfill that obligation, he shall be liable on summary conviction to a fine not exceeding, in the case of a first offence, fifty pounds, and in the case of a second or subsequent offence one hundred pounds, and also if the building in which the entertainment is given is licensed under any of the enactments relating to the licensing of theatres and of houses and other places for music or dancing, the license shall be liable to be revoked by the authority by which the license was granted.

(4) A constable may enter any building in which he has reason to believe that such an entertainment as aforesaid is being or about to be provided, with a view to seeing whether the provisions of this section are being carried into effect.

(5) It shall be the duty of the Council of the county or county borough in which a building in which any contravention of the provisions this section is alleged to have taken place to institute proceedings under this section of the building, if the building is licensed by the Lord Chamberlain, or is licensed by the Council of the county or county borough under the enactments relating to the licensing of theatres and of houses and other places for music or dancing, and in any other case it shall be the duty of the police authority to institute such proceedings.

(6) This section shall not apply to any entertainment given in a private dwelling house.

The section has been well drawn, and in a great measure protects both entertainer and entertained.

First,—the section does not apply where children are less in number than one hundred.

A child is for the purpose of the statute laid down as a young person under 14 years of age.

Secondly,—Before the Act applies access to the building must be by stairs. That is to the part where children are seated.

Thus a room all on the ground floor would be outside the scopes of the statute; or if upgrown people were in a gallery and children were not called upon either to ascend or descend stairs and were accommodated on the ground floor.

Thirdly,—The *proprietor* of the show must *exercise a reasonable discretion as to the number of attendants* he has present to *keep order* in *that part of his hall* where *children are accommodated.*

Fourthly,—The attendants must have instructions as to their duties, *i.e.*, permit no shouting or whistling or stamping of feet, or cigarette smoking, or clambering over seats or striking matches. Many other provisions of the kind must appeal to the practical man, who will well know where danger is and where it is not. It is to be hoped far better than the policeman who comes in off his beat to cast a cursory eye on the house. Then again as to accommodation. This should be ascertained by measurement, say, by an allowance of twenty inches per adult person; say, three children per two adult persons.

The whole statute is an advance upon what has been known as the law of parent and child for many years.

Thus suppose from sheer devilment one of the young persons or child at the show strikes a match and sets fire to a curtain, a charge of wilful damage could be launched and the parent ordered to pay damages. This has not always been the case. In fact, until this Act was passed you might whistle for your money.

Again either parent or guardian may be ordered to give security for the good behaviour of his child or ward. Further, if the showman has done all that reason and law call upon him to do, he need fear no charge of negligence. Moreover the statute has laid down certain principles for his guidance, and if he fairly sees these things done his position is one of much strength if assailed by those dressed in a little brief authority. Attention should be paid to the behaviour of audiences, because they have individual characteristics. Some audiences are very cold and irresponsive, others are warm and very emotional. A real study of such gatherings must be of untold importance to the proprietor of a kinematograph exhibition and would lead to success. Not only so, but it would help very greatly in times of panic. It is a modern study and is known to philosophers as The Psychology of the Crowd.

J. McCane.

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TECHNICAL NOTES AND ADVICE

WE HAVE OBTAINED THE SERVICES OF A LEADING EXPERT TO DEAL WITH DIFFICULTIES WHICH READERS MAY NEED ADVICE UPON. QUERIES SHOULD BE ADDRESSED "EXPERT," KINEMATOGRAPH WEEKLY OFFICE.

The Proper Strength of Gas Cylinders.

WILLIAM H. BENSON.—This is a point on which you can keep your mind quite easy. It is not necessary that the user should make tests to satisfy himself as to what the cylinder will stand. All this may be safely left to the gas compressing companies; they are particularly careful, in fact, they have to be in these days of stringent regulations. All cylinders undergo very severe tests before they are issued to the public.

Photographic Queries.

WELLWISHER.—We would suggest that you send the question to one of the photographic papers, which make a speciality of the subject, say "The British Journal of Photography," Wellington Street, London, W.C.

Triple Condensers.

TH. WING.—There is no patent in connection with the idea of using the three glasses; in the case you cite, although it is mentioned as so and so's patent triple condenser, the patent only had reference to the style of catch for fastening the cells together. Whether the patent ever got beyond the "applied for stage" we do not remember as it is so many years ago, but you have nothing to fear.

Second-hand Kinematograph Film.

BUYER (Tottenham).—At nearly all the Friday auction sales held by Messrs. Stevens, of 38, King Street, Covent Garden, W.C., quite a number of films are exposed for sale. If you send them the postage in advance, they will forward you their weekly catalogue in plenty of time to go carefully through it before the day of sale. The goods themselves may be inspected the day prior, or the morning of sale day. The descriptions are usually concise, such as "The Moonlight Dream" (Pathé, trick), 500 feet, or Fifteen pictures, about 1,700 feet.

Views of Statuary.

W. SCOTT.—Statuary slides give a very pleasing effect on the screen, but doubly so if care be taken to prepare them beforehand by blocking out all the surroundings. Try one slide and note the improvement. Mix copal varnish and lampblack of such consistency that when painted on clear glass it will render it quite opaque, then with a fine brush outline all the statue and finally fill in with the same, the space between the lining and edge of slide. Should the paint get too thick, thin with a little turpentine. If you do this carefully we venture to think you will serve your whole stock in a similar manner, for when projected the statue itself seems "there."

Choice of a Piano.

JAS. GARDNER.—The drop-the-penny-in-the-slot form of electric piano cannot stand comparison with the modern style of player-piano which is actuated by pneumatic power; by means of the manipulation of the foot bellows, the wind cut-off, tempo, and expression stops one can obtain the very finest effects with any roll which is being played, and in the case of a good instrument everything is under perfect control. Don't forget that there are several very indifferent player-pianos on the market as well as good ones.

A Quartette Film.

CONSTANT READER asks where he can obtain films (singing) illustrating four persons walking on a concert platform, coming right up to the front, and by means of the gramophone rendering high-class part songs illustrating at the same time good facial expression. We cannot supply this information at present and leave it in the hands of the makers of films.

The Use of the Lantern.

JAS. SINCLAIR.—Many more single lanterns are used than formerly, but fewer biunials, whereas with regard to triples there has been a very marked falling off of late years. However, we anticipate that the latter will again have an innings.

Miscellaneous Questions.

S. B. (Islington).—1. Many offer themselves as low as 25s., but everything depends on experience and the status of the firm. 2. It would only be an advantage if seeking occasional engagements with some touring company who had other items on their program, or if you went shares with someone who provided the hall and you the apparatus. 3. From your question we gather that you have at present a little experience with the ordinary lantern only. It would, therefore, be wise to offer to assist without salary for a short time under a competent operator. 4. If you communicate with a firm such as Walturdaw, Ltd., 40, Gerrard Street, W., they may perhaps be able to give you a start. 5. It is impossible to say anything about the general chances as it in great part depends upon the individual himself but a little luck and good general assurance have carried many people along. You have our best wishes.

Pressure at Gas Cylinder.

RALPH (Weymouth).—All that we can say is that the "man" who held his thumb over the mouth of a charged cylinder with the valve open, and thus stopped the flow of gas, must have had a very strong thumb, and if you wish to know the requisite strength to achieve this, try it, and then you will believe the statement as much as we do. The only way in which the flow of gas could be stayed by means of the thumb would be to screw on an automatic regulator, then by holding the thumb over the outlet of this, the valve would be brought into play and would seat itself so as to stop the supply. An automatic regulator of, say, the Beard type has a spiral spring which is responsible for the pressure which reaches the jet, and the stronger this spring presses on the bellows the greater the pressure. Some of the latest automatic regulators are provided with a screw-down plunger, which serves to compress the spring, thus giving it greater force. Possibly this improvement could be added to your regulator, it might, however, require a new bellows cap, so as to obtain the desired thickness of material at the top to hold the screw-down plunger. Communicate with the maker, Mr. R. R. Beard, 10 Trafalgar Road, Old Kent Road, London, S.E.

Ladies and their Hats.

LARGE HATS (Kilburn).—It becomes a delicate question how best to get ladies to remove their hats. Slides have been projected on the screen stating the thanks of the management to those ladies who have kindly removed their hats, but still one has many times to sit and endure a large plate-like shield in front of him. You might, perhaps, with advantage copy a style of slide which is occasionally used abroad, which reads thus, "All ladies over 45 may keep their hats on for fear of draughts. Young ladies will kindly remove theirs. Thanks." We fear there is only one effectual method which you may or may not care to carry into effect, and that is to place all ladies at one side and all men at the other side, or allow men to sit with the ladies if they desire, but reserve one side specially for men only. The ladies would soon fight it out amongst themselves, and with several rows of ladies only, all with the usual large hat, in all probability, they would be removed in a very short time. Another plan, when a lady is accompanied by a gentleman, is to place the lady in a seat immediately in front of her escort. She, of course, would not obstruct his view, and the hat would at once be removed. You need not carry these suggestions out in full detail, but perhaps you may get a hint as to how to go to work. The subject is one which requires diplomatic treatment so as not to give offence.

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Another great story of the Kentucky Hills. Length **977** feet.

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We are releasing on Wednesday, January 5th—

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A Mexican Drama, introducing new scenery and strong Dramatic effects, characteristic of the Mexicans. Length **1000** feet.

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THE WITCHES' CAVERN.

A Selig Melodrama, depicting adventures of hunters in the Far West. Length **1000** feet.

LUBIN FILMS.

We are releasing on Saturday, January 8th—

Trick Comic. **RUBBER MAN.** Length **270** feet.

Serio Comic. **SERVANT'S REVENGE.** Length **610** feet.

Releasing on Saturday, January 8th—

A Negro Drama. **FOILED.** Length **375** feet.

Full description of the above subjects will be found in another part of this publication.

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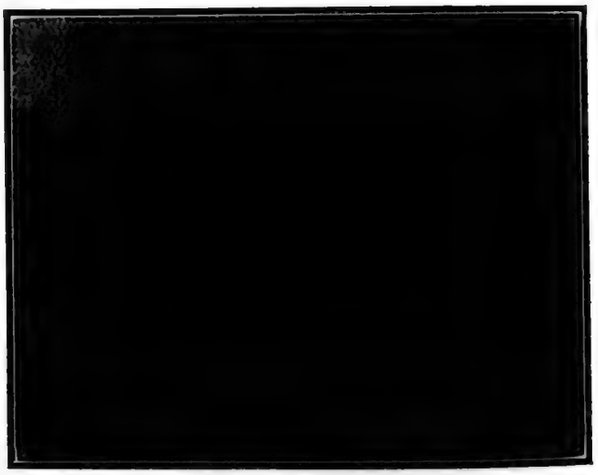

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NEW YORK, December 21st, 1909.

The rule of the Patents Company that licensed exchanges must return each month to the manufacturer for destruction an amount of film equal to that purchased in the seventh month preceding is meeting with some opposition. It appears that the older exchanges, which had great quantities of "junk," i.e., worn out film, on hand when the rule went into force, are enabled to make the required return from this venerable stock, while the recently established exchanges having no such ancient stock are compelled to make their returns from material that is still serviceable. Naturally, the latter complain. To meet this condition, the Patents Company has agreed that until February 1st, 1910, the exchanges may purchase enough old stock from other exchanges to meet the requirements of the return rule. It is to be hoped that nothing will seriously interfere with the working of the rule, as it is undoubtedly the most valuable single step that has yet been taken towards assuring the permanence of the motion picture industry in this country.

The above paragraph suggests again the necessity for some sort of organization among European makers, if they are to hold their market in this country. An organization which could even approximately enforce a rule similar to the "return" rule above discussed would be, on that account alone, of supreme importance. It has frequently been pointed out that the market of the Licensed manufacturers is substantially three-fourths of the entire market of the country, the other fourth being variously divided among the dozen and one interests roughly classified as "Independents." It has also been stated in this column that until conditions have radically changed the Independents will do well to hold their one-fourth without hopes of pushing their frontier into the three-fourths of the Patents Company. If these statements are true, as undoubtedly they are, it is obviously of the highest importance to the Independent interests to keep their comparatively small and inelastic market from being glutted with worn out film. In all probability it is the great amount of old Independent imported film that is now killing the market for more recent foreign releases. In time this ancient film will be beyond use, and the market for import film will then probably improve again. In the meantime, however, the general reputation of the Independent exhibit will have suffered to a very appreciable extent.

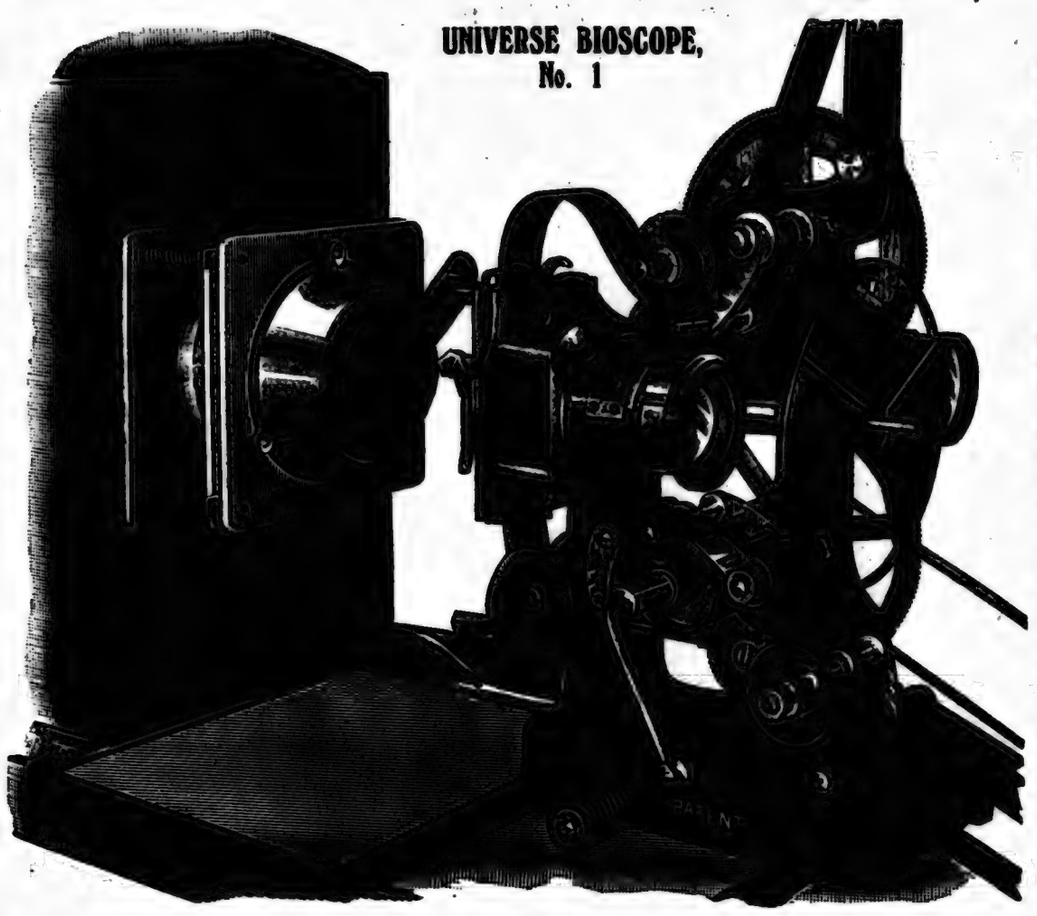
Saturday, December 18th, was the first anniversary of the Motion Picture Patents Company. Either a glorious celebration of the occasion, or a serious business meeting of the company, has now, on the 21st of December, been in progress for some forty-eight hours. What the significance of the protracted meeting is remains a mystery for the public yet to solve. Possibly their are some surprises in store.

Whatever the future of the Patents Company may be destined to be, certainly the one year of its life has been crowded with successes. It is no exaggeration to say that the general health of the motion picture industry in the United States is one hundred per cent. better than a year ago. It is better in respect of general public esteem, as well as in respect of financial condition. The year has brought about enormous strides, not only as to the artistic quality and moral standard of the pictures, but also as to the safety and comfort of the motion picture theatre itself, and also as the class of people attending them. No doubt a great deal of this improvement would have come about in time with the inevitable evolution of affairs, but its accomplishment in so short a time with so little friction and no general financial loss is undoubtedly due primarily to the existence of the Patents Company.

Apropos of the great improvement in quality and the vast increase in the popularity of motion pictures during the past year, it may be said that this very success itself is causing some people anxiety as to the future of the business. They recall with misgivings the tremendous popularity which roller skating and cycling enjoyed not many years since and which suddenly fell so flat. Can it be that the motion picture is doomed to meet the same fate? In other words is the vogue of motion pictures a "fad," or is it based on permanent elements of human nature?

No one can say what the future may bring forth, but the fear that the motion picture will pass as a fad seems not only unnecessary from any present indication but illogical upon analysis. In the first place, fads apply only to particular narrow forms of amusement, and arise not nearly so much from an intrinsic desire for the particular recreation involved as from the desire to do what other people are doing. Again, fads usually originate with the wealthy, and are developed through the desire of the less wealthy to do what their more fortunate neighbours can do. A fad is thus closely akin to a fashion in dress. It manifests many of the same phenomena. It starts with those who set the fashion, gathers force through hosts of imitators, and runs out again because the leaders of it abandon it as soon as it becomes common. There is nothing analogous to this in the history of the motion picture. Its popularity started with the humble classes, it is sought upon its merits, and there has never been about it even a suggestion of the masses trying to imitate the classes. As a means of entertainment the motion picture is a form of drama and of literature, and there is no reason why it should not be as permanent. To be sure lack of merit and various abuses may work serious, possibly fatal harm, but these are matters that can be avoided, and failure on these accounts could not be excused on the ground of the "fad." There are conditions in the American trade to-day, Licensed as well as Independent, that threaten harm to the vogue of motion pictures, but the talk of their dying out as a "fad" is apparently without reasonable basis. The greatest menace to the permanence of the moving picture in America, is the fact that under present conditions all the output of all the Licensed companies is virtually forced upon the public without regard to comparative merit, without opportunity for the public to express approval or disapproval, and without any opportunity for the natural operation of the law of the survival of the fittest. If the American trade would stop worrying about the possibility of "fad" and realise that the fittest should survive and that where the fittest gets no opportunity to survive no one survives very long, then steps would be taken in the right direction.

It was with something of a jar that motion picture manu-



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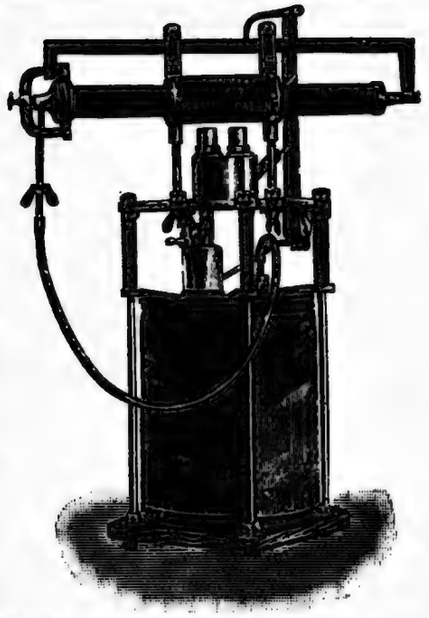

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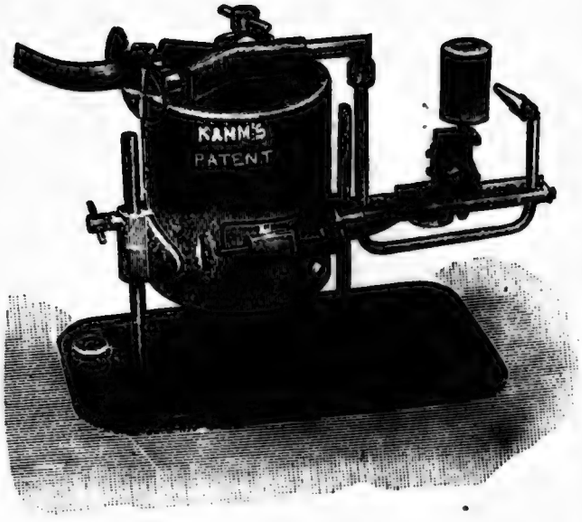

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facturers recently learned that the Keith and Procter motion picture theatres had returned to their old policy of using a considerable number of vaudeville turns between the numbers in their picture program. These theatres have been for a long time considered the standard motion picture theatres of the country, and their decision to give a part of their time to old-fashioned vaudeville is not encouraging. It is not so probable, however, that the change in policy indicates a reversion of public taste as it is that it indicates a lack of wisdom on the part of the Keith and Proctor management. Compared to good pictures the average vaudeville act is an insufferable bore, and the patrons of Keith and Proctor probably regret the change as much as anyone. In fact, if the management were to listen to the remarks passed in the audiences they would realise that it is pictures not vaudeville that the public wishes to see. The change will drive away from picture patronage a class of people who never did and never will sink to the level of mere vaudevilles. The cultivation of this class of people is most desirable for the benefit of the permanence of this form of amusement.

The Melies studio of New York City, which recently began manufacturing operations under license from the Motion Picture Patents Company, will suspend releases for a time after December 15th. The reason is given that the mechanical end of the business is not up to standard and must be overhauled in order to secure proper photography. Apparently the Independents are not the only ones who find the path of motion picture progress difficult.

R. S. S.

The Film Cleaning Company.

AN INTERESTING CHAT WITH MR. HATÉ.

The satisfactory renovation of films is a most important factor to many hiring concerns, and a firm to whom dirty and damaged films may be sent with confidence in their being returned in a satisfactory condition must be "a long felt want." After a close inspection of the process adopted by Mr. Haté (whose portrait appears herewith) backed by the

opinion of several important London firms, we cannot help coming to the conclusion that the Film Cleaning Company have solved the problem, and invented a liquid that does all that is required in this direction. On the occasion of one visit to his factory in Ingestre Place, we found Mr. Haté and his manager, anxious to give us all the insight into the art of film cleaning that we might desire, short of divulging the nature of the eight chemicals used. We saw an oily, dirty, disreputable-looking film made quite clean and respectable in an incredibly short time. It was cleaned on both sides without in any way hurting the emulsion side, in fact making it firmer and better, whilst the breaks in the perforations were repaired and the film thoroughly overhauled in a most expeditious and satisfactory manner.

Mr. Haté is a Frenchman with a fair command of English, and has a good deal to say about his invention. When we interviewed him he said:—

"With respect to film cleaning, a great many people think that by using methylated spirits they will obtain a good result. Methylated spirits will clean, but it spoils the base, and makes it hard and brittle, so that when passing through the machine it breaks or buckles. Others clean with petroleum, but this is dangerous for the machine, being of a fatty nature, and with the heat from the lamp may form gas. Glycerine is sometimes used, but this really makes the film worse.

"My process for film cleaning is composed of a base of methylated spirits, with seven other component parts, and each one has a certain part to perform in the process of cleaning. By its use films regain all their original quality, the colours are fixed, and the halo, if any, entirely disappears from the photograph.

"Concerning my waterproofing, it leaves the film with its original pliability and prevents it from spoiling by water or different liquids that might by accident fall upon it. Joins are as easily made as with ordinary film. For developing this branch I am now enlarging my workshops, and with increased facilities I hope to still further complete many experiments I have in view for the benefit of the trade.

"I hope very shortly to open depots in Paris, Brussels, and Berlin."

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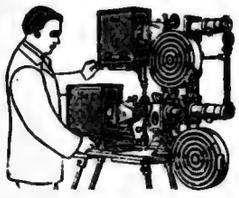

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Mr. Joshua Dyson.

Our Durham representative sends us an interesting interview with Mr. Joshua Dyson, who has been paying a return visit to Consett.

Mr. Dyson is a native of Glossop, Derbyshire, and was born in the year 1851. He began his career as a lecturer in 1880, journeying from town to town and carrying with him his lantern and screen only. These lectures were controlled by him alone inasmuch as he generated the gas, manipulated the lantern, and played the part of showman also. We venture to think that this exhibition of skill would even now prove most astonishing to the modern world, as no doubt it did in days gone by. After a number of years spent in lecturing, Mr. Dyson commenced on a more extensive scale by adding to his already successful lectures a first-class combination of lady vocalists and sketch artistes, together with various talented musicians and character humorists. This combination was called "The Joshua Dyson Dioramas and Gipsy Choir," and by which name it is still recognised.

In 1895, when animated pictures were first introduced on to the market, Mr. Dyson was amongst the foremost to exhibit the same, he procuring them direct from the Polytechnic, Regent's Street, London. Since that time he has dealt with almost every maker of films.

He presents nothing but the very best and most up-to-date, including all the latest English, French, and American films. Mr. Dyson was the first to obtain and present lantern slides after the introduction of the same by Mr. Lancer (optician), of Manchester, therefore he may rightly claim to be the oldest lanternist in existence.

The machines used on Mr. Dyson's show at present are the triple lantern and animated, both of which are manipulated by Mr. Jesse Haigh in a very competent manner. Mr. Dyson, we may mention, was the first entertainment proprietor who introduced the Wet Day Concerts in Douglas, Isle of Man, he having excellent opportunities for carrying out the same owing to the deluge of rain which prevailed throughout his stay at the place. We need not emphasise the fact that his name is a household word throughout the popular holiday island. Perhaps it may be interesting to know that the number of lantern slides exhibited at Mr. Dyson's performances is 4,600, which comprises 40 subjects, whilst the complete series of animated pictures are numerous and varied. The question of success is undoubtedly due to the perfect manner in which Mr. Dyson controls his entertainments.

In the first place, his choir of ladies are all well trained, highly cultured, and refined. Star artistes are of sterling merit, the musicians *par excellence*, the sketches exceptionally funny, and the lantern and kinematograph studies beautiful and exceedingly well illustrated and explained by Mr. Dyson, who is indeed a master of the art of interpretation. With regard to the class of halls which the above company visit, we may say that the monthly rental for some of these have been no less than £320, whilst at some of the entertainments there have been exceptionally large numbers present. For instance, at the Curzon Hall, Birmingham, on one occasion there were over 5,000 present, and so recent as last October, a special matinee was given in the Victoria Hall, Sunderland, when some 1,600 were in attendance. We may safely say therefore that Mr. Dyson's enterprising show is by no means a small concern. For over twenty-four years this combination has been *en route*, some of the members having been with Mr. Dyson since the commencement, Mr. Dyson having seen most of the European scenery from the Cape to the Pyrenees, and as far east as Budapest.

In conclusion, I would just like to add that from a critic's point of view the entertainments presented by Mr. Dyson are of a most unique and unrivalled nature, comprising refinement, purity and quality. The whole show is certainly one of the best and most up-to-date ever witnessed.

Will. Barker Getting into Harness Again.

With the opening of the new year, the kinematograph at the Empire Theatre, Leicester Square, W., passes from the charge of the Warwick Trading Company into the hands of Mr. Will Barker. This is, we suppose, a quite natural course of events, as Mr. Barker has so long been connected with the "Animated Newspaper" movement. Mr. Barker was the official kinematographer to the Palace Theatre before he joined the Warwick. By the courtesy of Mr. Alfred Butt. the manager of the Palace, he took the appointment with him to the Warwick. In September, 1907, Mr. Barker entered into negotiations with Mr. Walter Dickson, the chairman of the Empire, to transfer his work from the Palace to the Empire. Mr. Barker opened at the Empire in conjunction with the Warwick Company, on his return from the States, in December, 1907, his first picture being "John Bull's Bread Basket," the work of Mr. Barker's camera whilst he was in the North-West Territory of Canada. He continued to be responsible for the pictures at the Empire until he severed his connection with the Warwick. We understand that Mr. Barker reopens at the Empire next Monday, January 3rd. We wish him every success, for we know he will not neglect the class of picture which has made such a success on the screens of our principal variety theatres.

Calling on Mr. Barker at his splendid new premises, which are rapidly nearing completion, we asked him to confirm our information, which he did. We also took the opportunity of asking him if he could give a list of the "scoops" he had secured since he had become imbued with the idea that motion pictures should be dessiminators of news in animation. He said he was afraid the list if he gave it in anything like full would weary our readers, but he mentioned a few off-hand:

Reviewing the Yeomen of the Guard by the Prince of Wales (exclusive).
A Royal Garden Party at Buckingham Palace (exclusive).
H.M. the King on his State Barge (only one shown in London same night).
Knighting of Sir Peter Bam (exclusive).
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Coronation of King Haakon (24 hours ahead of others).
Wedding of King Alfonso (54 hours ahead of others).
Grand National (4 years exclusive).
Invasion of England at Clacton (exclusive).
Gordon Bennett Motor Race in Germany (48 hours ahead of others).
Funeral of King of Portugal (48 hours ahead of others).
Wreck of H.M.S. "Montagu" (exclusive).
Wreck of H.M.S. "Gladiator" (exclusive).
Wreck of SS. "Berlin" (exclusive).
The Great Millwall Timber Fire (exclusive).
Tourist Trophy Motor Races (3 years exclusive).
The Grantham Train Smash (exclusive).
The Salisbury Train Smash (exclusive).
Dr. Cook at Copenhagen (48 hours ahead of all others).

Not a bad list it will be agreed, and promising great things for the Empire's picture program in the New Year.

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THE POSTMISTRESS (S.C.A.G.L.)
Dramatic Comedy. Code Word "Jugeote." Ap. length 956 ft.
Releasing Day, Wed.. 5th Jan. 1910.

COLD WATER, MASSAGE & FRICTION CURE
Comic. Code Word "Keratose" Approx. length 428 ft.
Releasing Day, Wed., 5th Jan. 1910.

WRONGDOING BRINGS ITS OWN PUNISHMENT
Drama. Code Word "Karakul." Approx. length 280 ft.
Releasing Day, Wed., 5th Jan. 1910.

A NEW SOUTH WALES GOLD MINE
Mining Code Word "Kaiser." Approx. length 692 ft.
Releasing Day, Wed., 5th Jan. 1910.

DIFFERENT TRADES IN BOMBAY
Open Air. Code Word "Juin." Approx. length 428 ft.
Releasing Day, Wed., 5th Jan. 1910.

POULTRY BREEDING
Code Word "Languette." Approx. length 396 ft.
Releasing Day, Wed., 5th Jan. 1910.

STICKFAST PASTE
Comic. Code Word "Kyrielle." Approx. length 460 ft.
Releasing Day, Sat., 8th Jan. 1910.

SIMONE (S.C.A.G.L.).
After Alfred de Musset. Code Word "Juchoir."
Approx. length 510 ft. Releasing Day, Sat., 8th Jan. 1910.

BILLY'S WEDDING DAY (S.C.A.G.L.)
Comic. Code Word "Kama." Approx. length 379 ft.
Releasing Day, Sat., 8th Jan. 1910.

THE LADY DETECTIVE
Dramatic. Code Word "Impropre." Approx. length 626 ft.
Releasing Day, Sat., 8th Jan., 1910.

TWO KIDS ON A SPREE IN BRUSSELS
Open Air. Code Word "Ksar." Approx. length 510 ft.
Releasing Day, Sat., 8th Jan. 1910.

HOW DUTCH CHEESES ARE MADE.
Industrial. Code Word "Langueur." Approx. length 676 ft.
Releasing Day, Sat. 8th Jan., 1910.

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THE PILLAGERS
Code Word "Irritant." Approx. length 428 ft. Releasing Day, Wed., 5th Jan., 1910

CAPTURE OF BEAR CUBS IN ARIEGE, FRANCE.
Code Word "Invisible." Approx. length 412 ft. Releasing Day, Sat., 8th Jan., 1919

See Pathé Frères Weekly Bulletin *No. 35, for FULL descriptions; also "New Films and their Makers" of the* KINEMATOGRAPH WEEKLY.

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AUSTRALIA.

(From Our Own Correspondents.)

Sydney, Nov. 24th.

The hum of the projecting machine is heard in our land nightly in over thirty halls and al fresco resorts in Sydney and suburbs. Of late the Continentals have suffered owing to unfavourable weather, but as I write the conditions are becoming normal, and people get out of their houses at night and into the compounds of the picture men. I predict record business for the coming season—if our coal strike doesn't upset my calculations.

Your correspondence *re* music reads strangely to us out here. Why, music is the life of our shows. West's provide the best instrumentalists in Sydney. De Groen's Vice-Regal Band, Conductor Hopkins runs the Lyceum harmonists, Messrs. Jones and Edwards conduct tip toppers at the Victoria and Bijou, and I do not know what the shows would be without them; but our people are real music lovers, and the entrepreneurs simply must have good music or get out.

The musicians here have been having a little shindy lately to uphold their dignity and pay. The Industrial Court awards them a certain salary and extra for extra matinees. One employer considered it too much and declined to part up. Result,—some of his best men withdrew from his orchestra.

The Pole films have had a good run here and are now touring the country. One thing strikes your correspondents' mind with regard to star and patriotic films that have had such a boom, why are the British glory fields neglected in favour of such heroes as Napoleon, Washington, Andrew Hofer, etc.? What's the matter with Wellington, Nelson, Drake, and Gordon, not to mention our pirates and other picturesque heros? What's the matter with Windsor Castle and its tragic history of our fighting kings, back to the men of the Saxon period? Why the field for glorious films of the educative historic kind is unlimited, and the manufacturers leave it to American and Continental enterprise. Are we incapable of producing anything beyond the commonplace? We surely have the rich past to draw on, and no country can boast of a more romantic one than the old British Isles, and we like pictures of things that really happened—apart from the lady who stabbed her third husband and threw No. 4 from the aeroplane, or the excited individual in the chase who falls every time he comes in sight from no apparent cause, etc., etc. Take my humble word, the public can have a surfeit of the improbable, and the best feature of the kinematograph may be neglected in the anxiety to please the noisy gentlemen in the back seat.

West's opened at Manly, in their open-air theatre, on Saturday, November 20th, and turned away as many as they admitted on the opening night. Manly is our model seaside resort. All shows report steady business.

Melbourne, Nov. 23rd.

What's in a name? Well, when that name happens to be "West"—in this country at any rate—it spells success. I am writing *a propos* of Wirth's Olympia which for two years was the building in which Mr. T. J. West successfully held his pictorial entertainment, since then, of course, the new structure recently opened has become the permanent abode of this enterprise. Messrs. Wirth Bros. immediately on the conclusion of Mr. West's lease went to the expense of over £2,000 in suitably altering Olympia. Removing posts which had impeded the view of the screen, and in every way improving the place, on completion of which it was leased to Mr. King, of Queensland.

It opened with an up-to-date electric plant, new machines and everything that money could procure and skill can devise for a successful show. The latest films were displayed and the management announced that "the popular kinematographic entertainments so successfully carried on at Olympia would be resumed" on such and such a date.

This advertisement in the dailies was productive of another from the West management who advertised that when "Mr. T. J. West transfered his entertainment to the new building he transferred it in its entirety with any honour or kudos attached thereto, and he desired his patrons and the public generally to know that, and the popular kinematographic entertainments would be carried on at West's new building, and at West's new building only." Well, the result to Mr. King has been disastrous. Olympia is now closed after a month's unsuccessful attempt to capture the public's patronage. I can give no radical reason for this failure. I will not go so far as to say the entertainment was a "West's" show, but it was good. The orchestra was a very fine one under the control of an able musician, the building was certainly better adapted for this class of amusement than before, but the necessary public support did not eventuate and the monetary loss to Mr. King must have been very heavy.

West Pictures completed one hundred consecutive weeks' Melbourne season last week and are now doing big business.

Hoyt's Pictures, whose position in the centre of the city next the Theatre Royal is second to none are drawing excellent houses and gradually becoming recognised as an institution here to stay.

J. & N. Tait at the Glaciarium have had some huge crowds and have been able apparently to please them. The throw to the screen is a tremendous one and the distance has no apparent detrimental effect upon the picture.

Wilson's Bijou, with the all-one-maker's-film program, is said to be closing down in the near future for a period. This will be the second time within a few months, and those interested in kinematograph shows are not altogether surprised if the rumour is correct, as one make of film becomes monotonous to those used to a well assorted program.

Alex. Gunn & Son have had a busy time since last report was mailed, and they are always in the front in surburban as well as some city halls. The brothers, who now run the business, give close application to their work, and one cannot wonder that they make good success.

Sculthorpes Pictures are to be seen placarded outside halls in every direction and their vans are a familiar sight in and around Melbourne. Mr. Sculthorpe has a look of determination on his face as he is found flitting around arranging his many exhibitions. Competition is keen and we congratulate him on having so ably held his own.

Adelaide.

There is a plethora of shows here for a city of 180,000 inhabitants including all suburbs. There are at present nine

Users of the Edison Kinetoscope have had

A MERRY CHRISTMAS

Because they draw the crowds. Another reason is that these same people will make a special effort to go twice as often because the pictures are clear

AND

steady. In the Moving Picture business you've got to start on a business basis before you can give your patrons the pleasure they expect when they come to your show. If you want

A HAPPY NEW YEAR

Start with a machine that is a Winner. The Edison lasts longer, is more easily operated and costs less to run than any other make. Write for Booklet—Free.

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ALL'S FAIR IN LOVE

A costume comedietta out of the usual run, full of picturesque effects and delightful human comedy of the time, "when George the Third was King."

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THE THREE KISSES

This subject, concerns a mischievous young lady, an audacious youth, a motor car breakdown and touble with servants with the results.

No. 6536 Code "VERTRAGUS" Length 560 feet

COMEDY AND TRAGEDY

A strong dramatic subject introducing the famous French actress M'lle Pilar Morin. Full scope is given for her wonderful talent and expression in this story woven around the love of a famous actress, who has become deeply infatuated with the prince's handsome bodyguard. The prince himself being inamoured of the actress. The wonderful changes from coquetry to tragedy, from high comedy to pathos, must be seen to be appreciated.

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picture shows and one other in which moving pictures form part of the program and a big pantomime company, and a first class company playing melodrama.

West's Pictures are doing a fine business in their own building—Olympia. At the Tivoli Theatre Mr. Harry Rickards, usually associated with variety, is running the Alhambra Pictures. The Elite Rink is occupied by Paris Pictures.

The Empire Theatre has moving pictures for one of its star features.

Pathé Pictures at the Town Hall and several others—really too many for a city of this size.

TASMANIA.

HOBART.

Lovers of moving pictures are being well catered for in the capital town. Simon's Pictures, at the Town Hall, are a most excellent exhibition, quite up to the standard of the best shows in Sydney and Melbourne, and have run ten weeks to splendid business. Hurt's Pictures have also just finished a fortnight's season at the Masonic Hall. Herbert Wyndham is also running popular picture entertainments at the Mission Hall at intervals, while Edisonia Pictures at the Temperance Hall, under Lucas as manager, form a very prominent part of the program.

LAUNCESTON.

In the Northern Metropolis the World's Picture Company have been running at the Mechanic's Institute for two weeks to fair business. Henry Hayward, late of West's Pictures and the Brescians, who has several shows running throughout New Zealand, has taken over the lease of the Academy of Music, and opened a permanent exhibition on November 17th.

A rather remarkable incident is reported from Strahan, the victim being a touring company under the title of the Paris Picture Company, who found their machine had vanished in the night from the hall. On a search being made portions of the mechanism were found on the sea shore, so that the assumption is that the machine was stolen and thrown into the sea, but, whether by an aggrieved member of the public or a business competitor has not been discovered.

Charles MacMahon was in possession of the same theatre on the 15th and 16th with a picture show, the star attraction being For the Term of His Natural Life. He is now playing on the West Coast towns.

Telephone 1636 North. Write at once for full particulars.

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Wanted: A Practical School of Operators.

We recently called attention to the need of a centre where really practical instruction could be obtained in operating and some system arranged by which operators could be fully qualified in all the branches of the business. Several members of the trade have spoken to us on the matter and are of opinion that the suggestion merits careful consideration of the bodies mentioned, namely, the N.A.C.O. or the K.M.A. One gentleman, in fact, went further and threw out a hint, which should certainly receive the careful attention of those interested. He, knowing the ability of the members of the N.A.C.O., was of opinion that they had in their ranks the properly qualified specialists to do full justice to such a School. Most of the members are experts. One man might, perhaps, have special knowledge of limelight, another of the theory and practice of electricity, whilst yet another would have made a special study of the optical principles. Given these specialists, with a full knowledge of projection, what better means could a man have of becoming a proficient operator?

It is proposed to establish such a school and instruction in connection with the N.A.C.O. and to work it on a co-operative basis.

The *modus operandi* would be as follows: As soon as a pupil joined the school attached to the N.A.C.O. he would first learn the business under the various experts. When he had qualified himself as a competent operator to the satisfaction of the examining board (the latter composed of leading manufacturers, renters, and exhibitors), he would become a shareholder in the N.A.C.O. and entitled to his share in the distribution of profits.

These profits, we are given to understand, would accrue from pupils fees, annual subscriptions of members and hon. members, and a certain annual income derivable from occasional shows throughout the year. In the result the pupils would probably get back at the end of the year most if not all of their fees and become shareholders in a paying concern.

We should be glad to receive further suggestions on this matter, which is of vital importance to the industry, inasmuch as it may, if brought to maturity, be a help to keep under the growing number of inefficient men, who are being despatched in all directions regardless of the quality of the shows they will run and the spectators they will disappoint. Another argument is a fact which we heard only at the time of writing, namely, that the N.A.C.O. officers have had for the past weeks applications for at least one or two dozen men each week and have, unfortunately, not been able to supply them, having no members of the association unemployed.

This fact is significant as tending to show the quality of the members, seeing that the N.A.C.O. has been in existence only three years.

The project seems to us quite feasible and it only requires to be recognised and well backed by the moral support of the prominent men in the trade to bring it to a head.

IF IT HAPPENED THE WARWICK GOT IT!

Our Photographers went to Belgium, and secured in Brussels a Bioscope film of the

FUNERAL PROCESSION OF THE LATE KING LEOPOLD II.

Arrival of the Royal Guard. The Clergy entering the Cathedral. Scenes in the Rue Royale.

Length 200 feet. **No. 8412.** **Code Word "LEOPO."**

GRANNY'S DARLING (Ambrosio film) **Length 405 feet.** **Code Word "LIEB."**

BEAR HUNTING IN THE ARCTIC (Continental Warwick film)
Length 568 feet. **Virage extra, 17/6.** **Code Word "BEAR."**

ABYSSINIAN CUSTOMS (Ambrosio film)
Length 490 feet. **Virage extra 15/6.** **Code Word "USAGE."**

UNINTERESTING READING **Length 495 feet.** **Code Word "PERU."**

SEAL AND WALRUS HUNTING (Continental Warwick film)
Length 564 feet. **Virage extra 15/-** **Code Word "ROBBE."**

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Shows During Holiday Week.

At Whitehaven.

The Market Hall was well patronised throughout the holidays, and this week's program includes The Jockey, The Blight of Sin, The James Boys in Missouri, Redeemed, The Black Ball, and The Dog's Sagacity. Mr. Victor Branford should be proud of his success in Whitehaven.

Good Business at Rochdale.

Pringle's Picture Palace enjoyed a highly successful Christmas trade. Their great film was a seasonable travel,—one of Urban's successes. They also featured The Cowboy Millionaire, Three Fingered Kate, and The Restoration.

The Picturedrome at Llanelly.

Mr. T. H. Samuel, the proprietor, put on a monster Christmas program, in which he was ably supported by his manager, Mr. H. B. Parkinson, and his musical director, Mr. D. L. Williams. Beginning on Christmas Eve with a children's performance preceding the usual program, he followed on Christmas Day with a performance for the youngsters in the morning, a matinee in the afternoon, and a full program in the evening. On Sunday the weekly pictorial concert was given, and on Boxing Day there were three distinct performances with new pictures.

The Shows of Sunderland.

These have been added to this week by the North of England Animated Picture Company. The management have very generously arranged to provide a special entertainment at an early date in aid of the distress in the district. Mr. F. W. Hilton is the manager, and has the advantage of a skilled electrician and operator in the person of Mr. P. Longhorn, who is a member of the National Association of Kinematograph Operators, who has exhibited before Royalty on several occasions. The new hall seats between 400 and 500 people.

"Muggins" at Stockport.

The New Century Company at the Mechanics' Hall have found their house crowded, and Muggins, V.C., vigorously applauded at every show. This week the house started on the twice nightly system, and has a change of pictures every Monday and Thursday. Mr. Gregory, the manager, and Mr. Rollinson, the operator, are to be congratulated on the success of their show.

At Harrogate.

The topliners, which Mr. E. A. Bowden put on at the St. James's Hall this week, were A Traitor to King and Country and The Attack on the Stage Coach.

A Record at Blyth.

The week preceding Christmas is reckoned the worst of the year for entertainment receipts, but reports from Blyth say that West's Pictures have been the exception to prove the rule. On Christmas night a special performance was given, the proceeds of which were devoted to the local fund for providing poor children with food and clothing. A record house showed their appreciation of the charity and of the pictures, and hundreds had to be turned away.

53 Weeks at Paisley, N.B.

Notwithstanding the long run at the Picture Palace, crowds are attracted nightly by Manager Parnell's enterprise. The machine is a Gaumont Chrono, and the voltage 200 alternating with 50 periods, but a rotary transformer has given excellent results. One performance nightly is given, with a matinee for children on Saturdays.

Sunny Jersey.

The Royal Hall is certainly advancing in popularity under Mr. T. J West's proprietorship, and the better class inhabitants are realising the really good fare provided. The Tuesday before Christmas Lady Otway entertained a large party of guests. The patronage is increasing weekly.

"On the Tyne."

At HEBBURN both the Royal Kino and Argyle report good houses. At the former Mr. Dixon Scott presented La Camargo, Logging in Italy, The Mexican Belle, Foolshead Swallows a Crab, and Where There's a Will There's a Way.

At the ARGYLE, where Mr. Leo Martin performs the duties of pianist and lecturer, the bill included The Flower Girl's Christmas, The Mill. The Student on the Spree, and The Man who Walks on his Head.

At JARROW, the Kino included in its program A Change of Heart. The Honour of the Alpine Guide, Three Reasons for Haste, Cloud with a Silver Lining, and The Wrong Cab. Mr. Scott's lecturing and the music of the piano and violin by Miss Jeffries and Miss Scott add materially to the value of the pictures. The New Kinematograph Theatre, manager Mr. A. Clarance, included Her Mother's Last Wish, Noel, The Waif's Christmas, Bobby Wideawake, The Gentleman Thief, and The Lamp, while Mr. Padden's lecturing at the Palace was much appreciated, and such films as A Strange Meeting, The Doctor's Sacrifice, The Haunted Man, Too Many on the Job, and The Little Vendean were just the miscellaneous films which appeal to a variety loving audience.

At WALLSEND, Mr. T. McHarg at the Royal gave Cines classical Macbeth, which was supported by The Outcast's Christmas, The Ibis, A Good Little Heart, A Chase for a Runaway, and A Hunting We Will Go. At the Tyne The Patriot's Daughter, The Wallace Jewels, Hansel and Gretel, Who Discovered the Pole, and many other interesting subjects were given.

A Trip Round North and South Shields.

At each house on Monday the buildings were packed fully fifteen minutes before the commencement. At the Howard Hall the new seats which were recently fitted have been given a good test. Mr. Dickman would not object to further similar tests, however. Let Bygones be Bygones, The Wheels of Justice, and A Dash to Death are the star subjects on exhibition. At the Gaiety a first class program is on view including A Tale of the West, The Accomplice, His Adversary's Card, Ma Learns to Ride, and Pastimes and Sports in India. Many are the visitors to Black's pictures at the Tivoli this week. On Monday the hall was packed and there is every prospect of its continuance during the rest of the week. The program could not have been more attractive and it comprises The Child Benefactor, Light That Came, A Fatal Wedding, Foolshead's Christmas Tree, Jones Eats Kangaroo, The Gas Inspector, and A Trip to Verona. At the Temperance Hall the holiday matinees were a great success, many adults being present. On Wednesday the hall was closed to living pictures, it having been kindly lent to a political party by the King's Picture Company. The pictures this week are exceptionally fine, and included Light that Came Back, A Brittany Bell, The Prodigal Son (coloured), and that treat for lovers of natural history, Brighton Aquarium. Selig's fine production Briton v. Boers is on view at the Prudential Hall. Entombed Alive, Garibaldian Boy, Before and After, Calino at the Seaside, Foolshead's Christmas, and A Trip to Schaffhausen, complete a splendid program. At Old Durham, The Light That Came, Garibaldian Boy, For My Papa, Before and After, The Gas Inspector, Foolshead's Christmas, and Schaffhausen, are the selected films. A film of great educational interest was selected for the week at the Empire Theatre, namely, A Dash for the North Pole, which along with Bobby Wide-awake, was the cause of much applause.

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Specimens and full particulars on application.

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89 GREAT RUSSELL STREET, LONDON, W.C.

West's Palace at Bournemouth.

The Shaftesbury Hall was crowded twice on Boxing Bay by record audiences and many hundreds were refused admittance.

3 to 1 at Kettering.

Notwithstanding a pantomime at one theatre, "The Sign of the Cross" at another, and a new skating rink, Mr. Brogden, the manager of Vint's Electric Palace had to turn away people at both houses on Boxing Night.

Doing Well in Liverpool.

Picton Hall was opened for the Christmas season, and Ragna Dehn's pictures proved so popular that "house full" notices had to be put outside.

The Pier, Llandudno.

Quite a host of attractions were put on by the Royal American Bioscope, including Guessing Competitions, Go-as-you-please Competitions, and a grand Watch Night Concert.

Hamilton, N.B.

At the Victoria Hall the resistance is placed away from the operating box at the back of the pit, where with its wire work casing it serves the double purpose of resistance and radiator. The top-liner this week is The Resurrection. On New Year's Day there will be four performances, two matinees and two at night.

Good Business at Belfast.

Enthusiastic crowds have been visiting the St. George's Hall during the holidays, and Mr. Herbert Rogers has reason to be gratified at the appreciation of his very excellent program of films, which included The Lady with the Camelias, Picturesque Trento, The Brigand's Death, and several good comics.

Developments at Southend.

Extensive alterations are being commenced this week at the Picture Palace, but the show will continue to run as usual. The hall when complete will have extra seating for 200 and every modern improvement. Mr. Silverman is certainly running a splendid program and should increase his patrons.

Going Strong at Swansea.

Palace and Shaftesbury.—Mr. Wm. Coutts, the manager, provided for the principal films this Christmas, When Prison Bars, Christmas Eve, Somnambulist's Crime, Cycling Honeymoon, The Harlequinade, Horse Breeding in Algeria and The Drunken Motor Cyclist.

Holiday Shows at The Hartlepools.

All the picture shows in the "pools" had special attractions and appropriate subjects. The Palace had for their Christmas numbers, The Christmas Miracle, and How Father Brought Home the Christmas Goose. At the Park Hall a long list of subjects, including Under the Mistletoe, Attempt to Smash a Bank, The Savoyard's Romance and The Diver's Suit figured in the bill. The Canada provided two very attractive pictures in The Birth of Christ and The Restoration, both of which were highly appreciated. A good list of comics was also supplied, including Left! Right! Ma-in-Law Learns to Ride and A Dull Knife. Special matinées were given during the holidays. The Empress Picture Hall had an interesting lot of films, including Noel, A Waif's Christmas, The Tea Industry, Gas Inspector, Is Your Wife Always With You? A Dash for the Pole, Who Will Win My Heart and Fellow Clerks. The graphic descriptions of the various subjects by Mr. Burley were highly appreciated by patrons. Northern Pictures, Ltd., had for attraction The Deva Quartette Concert Party. A special feature too were the singing pictures which, together with a grand lot of seasonable subjects, such as Blue Beard pantomime, The Little Chimney Sweeps' Christmas and Christmas Comes But Once a Year, made up an appreciared entertainment.

Round the Shows in Sheffield.

Good business is reported from the nnmerous shows. At the Central Hall a successful week was experienced with A Trip to the White Sea Fisheries, The Resurrection, Leather Stocking, The Patient From the Provinces, Bobby, The Boy Scout, and Childrens' Home. At "The Grand" were the Murder of the Duke of Guise, A Drama in the Far West, A Street Waif, Ben's Kid, The Judge's Whiskers, Mrs. Jones' Lovers, The Picturesque Pyrenees, and Three Friends. Mr. J. C. Brockwell at Hillsbro' Palace of Varieties showed When Love Wins, The Silk Industry, Hilda's Lovers, A Chase by Aeroplane, Rip's Inheritance, Tom's Frolic, Adopting a Baby, and The Man of Many Falls. An excellent program was presented to the patrons at the Royal Attercliffe, which included Fools of Fate, Muggins, V.C., Out of Frying Pan Into the Fire, The Lighthouse Keeper, Good Boy Hector, The Rag Picker's Christmas and A Game of Patience. At Raymond's Palace in the same town was the powerful picture drama, Muggins, V.C. Other equally popular films were The Lamp, The Corsican's Revenge, The Mill, A Critical Situation and the Bold Counter Jumper, and at the Surrey Music Hall, the Imperial Palace (Upperthorpe) and Montgomery Hall, splendid programs and excellent attendances were the order of the day.

Picture Shows in Bonny Scotland.

Christmas is not recognised up here as holiday compared with the New Year, yet many shows gave special seasonable programs. At the Sunday Concert in Leith Gaiety on Sunday there was a crowded attendance, when the following were shown: Good for Evil, A Brutal Master, Held to Ransom, and The Airship Destroyer. At Pringle's Picture Palace seasonable fare is *en tapis*. Red Riding Hood, Lines of White on a Silver Sea, and The Diver's Remorse are perhaps the most outstanding. The Picturedrome, Leith Walk, has been taken in hand for a time by the well known London manager Mr. John Biondi, and re-christened Petit Paris, where picture entertainments will be given, which will be considerably improved by the use of an effects machine. Operetta House.—This favourite "howff" of the picture lover is providing seasonable fare. The Sleeping Beauty, gorgeously coloured, is the principal attraction. The Modern Marvel Company opened for the season in Queen's Hall, on Saturday, where, despite roller skating and other opposition, the attendance showed a considerable advance as compared with last year. The pictures are very clear, while the selection is splendid. A Trip to Mont Blanc, The National School of Cavalry at Ypres, were among the best. The "B.B." Pictures announce their appearance at the Albert Hall, Shandwick Place, for a short season commencing Friday, December 31st. Poole's Myriorama have commenced their season in the Synod Hall, Castle Terrace, and quite a good collection of animated pictures are shown during the evening. At Aberdeen, the Gaiety is still going great under Mr. Dove Paterson. He has had a splendid Christmas, and his New Year program includes A Mother's Devotion, A Day in Venice, Betty's Choice, A Birthday Affair, When Prison Bars are Useless, and the screaming comic A Game of Patience. The trip for the week is through Germany.

London and Suburbs.

Crowds at Victoria.

The Wilton Hall at Victoria has done excellent business during the holidays, keeping Mr. Bond and his staff remarkably busy. Among the films were Macbeth, The Biter Bit, Lourdes, My Wife's Gone to the Country, and A Trip to the Blue Sea.

Good Christmas Business at Croydon.

At the Electric Theatre, where Mr. W. H. Cousins manages so ably, it was hard work to cope with the holiday folk seeking admission. There was a splendid program of films, which was greatly appreciated. The occasion was further made auspicious by the presentation to Mr. Cousins of a handsome and serviceable handbag as a mark of esteem from the employees. The Walturdaw Company, with their usual alertness, seized upon the opportunity to open the Public Hall for a short season, and we are pleased to learn from our correspondent that the fine program they submitted won pæons of praise from the patrons. Another new picture playhouse was added to the list by Mr. Touboul, who opened the Queen's Hall on Monday, under the management of Mr. R. Taylor, with Mr. A. H. Dix as his lieutenant. This theatre will seat about 250, is furnished with tip-up seats, and has three exits. A Pathé projector is used, and a 12 ft. by 9 ft. picture is shown. The prices charged for admission were 3d. and 6d., and there were full houses from 3.30 till closing time. At the Cosy Picture Palace Mr. Battley presented a big program to big houses, including a picture of local interest entitled The Love of a Romany Lass. Among other films were Primitive Costumes, Tyrannical King,

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	Winter Amusement in the Grundwald	... travel	220
	Little Detective	... dramatic	820
	A Desperate Remedy	... comic	600
Released Jan. 5th	Almost an Accident (Walturdaw)	sensational	520
Released Jan. 14th	John the Baptist	biblical story	880
	The Calendar	... comic	525
	The Iron Helmet	... comic	345

Price - - - Fourpence per foot.

THE WALTURDAW CO. are supplying on hire to Showman, programmes of non-flammable films
Write us and let us put you on our Mailing List.

WATCH THIS PAGE EACH WEEK. IT WILL MEAN MONEY TO YOU.

Troubles of a Pork Butcher, Nobleman's Dog, and Race for Inheritance.

Christmas at "Our Army and Navy."

Mr. Alfred West's show at the Polytechnic has been crowded out both at the afternoon and evening shows during holiday week in consequence of the very splendid program and attraction that has been provided. It is certainly up-to-date, novel, and equally appreciated by young and old. We have previously referred to the items of the program, but alterations and improvements have been made so that the original program is hardly recognised. The high and enviable reputation that Mr. West has always had is maintained, and not only has he the satisfaction of knowing that the kinematograph is elevated in the eyes of the specrators by his unique show, but the lessons taught should materially aid the recruiting both for our army and our navy.

Want of Space necessitates the omission of reports of many London Shows.

Opening Up in India.

The living picture show has come to stay, and has a great future. At the present moment the Excelsior Cinematograph have the only picture theatre in Bombay, and can boast without doubt of the most cosmopolitan audience in the world. To pay a visit to any one of the shows, especially a Saturday or Sunday one, would be a revelation in styles of clothing and dress to an everyday Englishman. In the cheaper seats, Rs. 4 (4d.), will be found almost every caste to be named in India, and they are many.

Three performances nightly, 7 to 8, 8.30 to 9.30, 10 to 11 p.m., are given, and on Saturdays a special performance from 11.15 to 12.15 p.m. The pavilion is a canvas one, with wide open sides, peculiarly suitable to the climate, and is fitted with electric light and fans equal to any first class theatre at home. The new model Pathé machine is used, and at present there are six machines at hand ready for an accident. The operating room is pitched outside the tent, and is made entirely from asbestos.

During the present season the Company have been honoured with the patronage of the Viceroy (Lord Minto) and his lady, Sir George Clarke (Governor of Bombay), the Sheriff of Bombay, the Roman Catholic Archbishop, the Maharajahs of Rewah, Balaurpul, Kholapur, Wanhwan, etc. Shipments of films are received weekly, and no film is allowed to be shown until a private trial has been made before the manager, proprietors, and their families. Great care has to be taken in the choice, as, for instance, in many cases they have to reject good show films which have scenes showing a white man illtreating a white woman. In view of the state of India, it is deemed inadvisable to show this class of film. Mr. Colonello, the leading partner, paid a visit to England last year, and as a result many innovations were made in the working of the business. The band and gardens are the recognized rendezvous after dinner, and a salutation heard in the streets regularly now is, "See you at the Excelsior." The Government of India see in the kinematograph a valuable asset in bringing knowledge and customs of the world before the poorer classes, and it is really remarkable how they pick out the points of a film, and applaud at the correct moment.

KINEMATOGRAPHS AND FILMS.

A Sale by Auction is held at Stevens' Auction Rooms (Estd. 1760) every Friday, at 12.30, in which Kinematographs, Films and Lanterns, are frequently included.

Catalogues forwarded on application. Goods included in early Sales. **38 KING ST., COVENT GARDEN, LONDON, W.C**

"The Duchess of Danzig."

A NORDISK HEADLINER.

A popular play, which lends itself well to reproduction in living picture form, supplies the plot and chief scenes of this, the latest of the Nordisk Company's well-staged dramas. It says much for the ability of the company's stage manager that although the subject is close upon 1,150 feet long, there is no flagging of interest from the opening scene until the curtain, and the same gentleman will be generally complimented on one or two of the settings which stand out by reason of their novelty from the others, though the latter are one and all specimens of the art of the producer and scene painter at its best. The acting is worthy of the surroundings and the chief character, in whom we seem to recognise a gentleman who is already well known to those who have seen the Nordisk Sherlock Holmes, makes an excellent Napoleon, gesture and make-up alike being noteworthy.

Opening in the lodgings of the Lieut. Buonaparte, then an impecunious young officer, the subject soon introduces us to Madame Sans Gene, who brings Napoleon his washing and submits to a kiss. Later, in the laundry itself, her rescue of Count Neupport, whom she assists in a wounded state to her own bedroom, is shown. The girl's lover, Sergeant Le Fevre, forces an entrance but lets the prisoner go to shield his sweetheart. These scenes all contain much effective acting, as does a later one in which the sergeant is instrumental in saving Napoleon's life. The latter has taken the place of a sentry who has fallen asleep at his post and resting on the latter's rifle is waiting for him to wake, when a number of Royalist soldiers attack him. Le Fevre, on his rounds, comes to the rescue and secures a pardon for the sentry and promotion for himself.

Le Fevre's rise is rapid. Made a field-marshal, he, after the battle of Danzig, is made a duke for his gallantry in saving the colours. At this stage we are given another glimpse of the heroine, who follows her husband's fortunes in the camp. This period introduces some good scenes of camp life, the council of officers, etc.

Back at Paris, we find Napoleon in his private cabinet, unaware of an intrigue in progress in which the Empress is concerned, having for its object the escape of Count Neupport, who is entrusted with a letter to the Emperor of Austria. The Count, however, is discovered in the Court disguised, by Napoleon, and captured and condemned to death. Meanwhile, the Duchess of Danzig has visited Napoleon and laughingly shown him the unpaid laundry bill —and the Little Corporal has shown that he is not insensible to her charms.

The Duke and Duchess hear of the capture of the Count and bring about his escape, the nobleman being conveyed through the lines in a military cloak and hat. Then they repair together to Napoleon and confess what they have done, to be magnanimously forgiven by the Emperor, after a natural outburst of anger, when he remembers that he owes his life to the man.

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The whole trouble arises from Bertie reading a new book with the title "Stories of Brave Knights and Ladies Fair." He bursts into the room where Maudie is nursing her doll, and the two children become so interested in the book that the poor doll is left lying on the floor neglected. The children are seated in the foreground of the picture and the doll is lying in the centre of room when suddenly, its feelings overcoming it natural manners, the doll rises angrily, shakes its fist at the boy and falls down again just in time to avoid discovery. Bertie has persuaded Maudie to elope with him, and the two children now go off gazing with affected admiration into each others faces. The jealous doll is enraged beyond description, and as soon as they are out of sight it at once rises, and after expressing its feelings by a few rapid gesticulations, it rushes off after them pushing the furniture out of the way as it goes. We now have the curious spectacle of the doll following the children first down stairs, where it puts on its hat and exits at the front door down the street—the boy having hired a cab, the doll seats itself unnoticed on the step, and at the end of the drive it manages to escape unobserved to hide behind the wheel till the children have passed. At last, after climbing up a long flight of stairs and mounting a box, the furious doll discovers, by peeping through the key hole, that the children are having dinner in a restaurant—that is enough, and off it starts back to its mistress's home. There it finds Maudie's nurse fast asleep by the fire, and by making a few passes it succeeds in causing her to dream whilst the vision of her dream appears above her. She sees the children far away, and waking with a start she rushes off to capture her charge, arriving just in time to pay the bill, Bertie having run short of money thus early in his Gretna Green excursion. Nurse is not long in telling Bertie what she thinks of him, and how the repentant Maude is glad to find herself at home again and her old friend the doll lying just where she left it on the floor. As will be seen from the description, this picture abounds in orginal and comical effects, which will be found to appeal to an audience of any and every class of entertainment.

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THE JEALOUS DOLL (CLARENDON COMPANY).

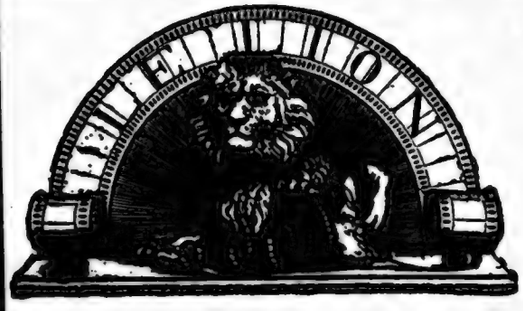
A considerable amount of patience, as well as skill in stage management of no mean order, must have gone to the making of a film which the Clarendon Company will issue shortly under the title THE JEALOUS DOLL, or THE FRUSTRATED ELOPEMENT.

A very cleverly set opening scene with a pretty firelight effect shows two children, a boy in an Eton suit and his little sweetheart. The boy is reading a book with the title "Brave Knights and Ladies Fair," and the exciting passage he begins to read to the girl so absorbs her attention that her doll is allowed to lie neglected on the floor. While the children are busy with their book the doll expresses its opinion of this treatment by rising suddenly and shaking its fist at the boy, subsiding as he turns round.

With their heads full of the tale of chivalry they have been reading, the two young people decide to elope, and leave the room arm in arm. The door has barely closed when the doll again elevates itself to its feet, and with a stiff automaton-like gait, first pushes aside an arm-chair, and then follows through the door. Down the stairs it goes, carefully lowering itself from one step to another, and reaching the hall, just as the children, having donned their coats and hats, step into the street. The doll, still with an amusing look of outraged affection mingled with stern determination on her face, also finds her hat on the stand, and trips down the steps into the garden. In the street, after it has cleverly recovered the hat which the breeze has lifted from its head, the doll finds it difficult to keep up with the children, and so creeps underneath a messenger's barrow, on which it is carried in the same direction as the young lovers until the latter halt and hail a cab, when, taking advantage of a moment when their attention is diverted, it clambers up and seats itself on the step. Here, again, the queer stiffness of every action of the doll combined with the weird appearance of real life, will cause abundant laughter.

The youngsters descend at a hotel, and enter, after an altercation about the fare, which ends in the transference of the boy's last coin. Still dogged by the figure, they are ushered by an obsequious waiter into a dining room upstairs, and begin to enjoy a substantial meal. Meanwhile, Dolly, with outraged dignity in every feature, is laboriously climbing the stairs. The door handle is out of its reach, but it pushes a box into such a position, that, on climbing it, it can look through the key-hole. The glimpse it thus obtains of the children in the midst of their merry meal—cleverly shown with the requisite masking effect—is the last straw, and the discarded favourite starts off homeward without further delay. In the sitting-room the girl's nurse is dozing by the fire when the doll enters, and before resuming its normal limp appearance makes a few passes which cause the nurse to see a vision of the children at the hotel. She starts off at once, and reaches the room just as trouble is brewing owing to the fact that the boy has no money to pay the bill presented by the waiter. She settles the account and carries the children home, where the girl picks up her old friend the doll and soothes its injured feelings.

Both in its conception and in the method of its presentation this film is a decided and welcome novelty, and the considerable time which might have been occupied in filming the doll's progress by stop-camera methods should be compensated for by a success of more than ordinary character. A word of praise is also due to the two children, who act unaffectedly and successfully throughout.



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THE MOUNTAINEER'S HONOUR, A Story of the Kentucky Hills.—The family comprise mother, father, son and a harum scarum daughter. The harum-scarum was loved by an humble mountain poet, but she, hare-brained, could not appreciate his candour. One evening a belated traveller from the valleys calls and asks food and shelter. The valley man at first is amused by the antics of the harum-scarum, and as he leaves in the morning is impressed by the fact that the little rattle-brained girl is in love with him. Clandestine meetings follow, and the brother's suspicion is aroused. He follows her in one of her journeys, and arrives just in time to see

her cruelly deserted by her lover of the valleys. The boy borrows a revolver and, following the valley man, catches up with him. He demands that the man go back and right the wrong. His demand is refused, and the valley man pays the penalty. The vigilance party are soon on the boy's trail. They are met by the old mother, who fights ferociously, and is overpowered. The sheriff finds the boy hidden. He is to be hanged at once. Cunningly she contrives to avert this awful end. Begging the officer to be allowed to get her son a drink, she goes, and returns with a dipper of water. As he drinks she shows him a pistol concealed beneath her apron. He nods assent, and it meant but a touch of the trigger to cheat the gibbet. The girl rushes out and falls prostrate on her dead brother, but the mother hurls her aside and, with an invective, casts her adrift. The humble mountain poet, still deeply in love with her, is more charitable, and takes her in his arms and leads her away.

THE OPEN GATE is a pretty pastoral scene, well worked out. George and Hetty are engaged to be married and very happy, but the latter has to break off the engagement in order to care for Mary, the child of her deceased sister. George goes off in a passion and, running down the garden, throws open the gate, and dashes it back with such force that it sticks and remains open. Fifteen years elapse; little Mary has grown up and got her sweetheart. They meet at the open gate and he gives her a ring. They have a tiff, and Mary returns the ring. Jack goes off disconsolate and meets George, returning after his long wanderings. Uncle George volunteers to intercede with Mary, and she takes back the ring. He meets Hetty, his old-time sweetheart at the open gate, and renews his suit, and is accepted. A double wedding follows.

WALTURDAW CO. LTD.

SPARTACUS, THE LAST OF THE GLADIATORS, is a wonderful reproduction of an episode of ancient Roman. The plot is full of surprises, sensations, and exciting tableaux. Spartacus, a Gladiator, has incurred the hatred of Caius Certius, Consol of Rome. He sends the Roman soldiers, who burn down the home of Spartacus and abduct his wife and children. The Consol falls in love with the wife of Spartacus, but she repulses him, and receives a public whipping for her temerity. Flavia, the Consul's wife, also makes overtures to Spartacus, which are indignantly repulsed. An ordeal by battle takes place in the public arena, and Spartacus is victor over the whole horde opposed to him. A revolt takes place, and the gladiators are opposed to the soldiers. Several skirmishes occur, the gladiators having the best of it until Flavia betrays the weakness of their camp to the Romans, and Spartacus is vanquished, meeting his death fighting on the battlefield. In a brief notice it is impossible to enter into details. Scene after scene of barbaric splendour are unfolded, and whether in the forum, on the battlefield, or in the arena, we are shown incidents that thrill and rivet the attention.

WINTER AMUSEMENT IN THE GRUNDWALD is a brisk and picturesque set of pictures portraying in a delightful manner all the salient features of an ideal Christmas. Snow and ice abound throughout. Pine forests have on their winter garb, while the amusements of skating, sleighing, snowballing, etc., are indulged in by ladies and gentleman in a highly entertaining manner.

THE LITTLE DETECTIVE is quite a romantic drama, dealing with a burglary and the smart tracking and subsequent capture of the burglars by a tiny mite of a boy. The child is put to bed, and the parents leave for a ball. Very soon burglars break in and make off with considerable spoil. The boy is disturbed, and follows the burglars to their home, then informs the police, who speedily capture the whole gang. Incidents of a startling nature abound, and the remarkable ready wit of the boy under every kind of adverse circumstance is enough to keep an audience full of excitement.

A DESPERATE REMEDY is the story of an impecunious modern Micawber, who, as a remedy for the bills and duns that overwhelm him, hits upon the somewhat risky device of writing to a rich uncle a letter with the false information of his wife's death, with a request for money. As the wife also hits upon the same idea with a rich aunt, and each immediately decides to attend the funeral, a most extraordinary and hilarious denouement ensues.

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THE WARWICK TRADING CO LTD

GRANNY'S DARLING is a pretty little story of more than usual interest, with the psychological possibilities of hypnotism added. Rosie, a charming little child, is beloved by her parents, but idolised by the grandmother, who rarely allows her out of their sight. A day comes, however, when each leave the house with Rosie in the charge of servants. A gipsy band appears and abducts the child, dragging her with them to their encampment. The shock of Rosie's loss renders Granny insensible, and a professor being called in, she is hypnotised and follows the track of the child, accompanied by Rosie's parents and the professor. The old lady guides them to the gipsies' encampment, where they rescue Rosie and punish the gipsies. Granny recovers consciousness and all ends happily.

WALRUS AND SEAL HUNTING and BEAR HUNTING IN THE ARCTIC REGIONS are two new subjects of the North Pole Expedition, and each possesses so many good features of identical interest that it is difficult to separate them. Each are full of sensational incidents, and show in a thrilling manner the dangers and hardships endured by our navigators. One or both these films would form a strong attraction on any program.

UNINTERESTING READING is one of those bustling comics that keep one alert all the time it is being shown, the incidents are of such an amusing nature. A gentleman out for a stroll buys a morning paper, but finding nothing of interest in it he throws it away. A lady picks it up and returns it to him, and in turn a beggar, a waiter in a cafe, and many others do the same thing, until he finds it impossible to get rid of it. He rolls it into a ball and is locked up by the police charged with attempting to blow up the premises with a bomb. He throws it into the river, and a fisherman dives in and rescues it. This finishes off our hero, and we leave him smashing things up in a hospital, the strain having driven him mad.

CUSTOMS IN ABYSSINIA gives us a wonderful insight into the inner life of those little-known people. Full of gorgeous scenery, quaint dresses, and impressive processions, together with representations of the tribes at prayer, the priests blessing the people, the water carriers, bread makers, hair dressing and shaving, native entertainers consisting of dancers, musicians, etc., all form a succession of pictures of exceptional merit and unsurpassed interest.

VITAGRAPH COMPANY OF AMERICA

MISS ANNETTE KELLERMAN IN HER PHYSICAL CULTURE, DIABOLO, FANCY DIVING AND SWIMMING.—This is one of the most attractive films issued for some time. Miss Kellerman famous in this country as a plucky, though unsuccessful competitor for cross Channel honours, is, in the States, at this time probably the most attractive act on the vaudeville stage, commanding a salary of something like £500 a week. Her performance is one of the cleverest and most graceful it is possible to imagine, the beauty of the performer being as noticeable as her unrivalled skill in the water. Not a little is due also to the Vitagraph stage manager for providing Miss Kellerman with so dainty a setting for her performance. The Vitagraph studio tank was transformed for the occasion into a creditable imitation of the bathing place of a Grecian temple and Miss Kellerman is escorted to the water's brink and uncloaked by a number of fascinatingly robed young ladies. The fancy swimming shown in this picture is wonderfully clever, but it is not nearly so effective as the high dives shown in the following scenes taken by the sea. Miss Kellerman dives head foremost, feet foremost, forwards, backwards, from a sitting position, etc., etc., always with the same grace and some effective views taken from below the spring board show her rapid descent to the water. The opening scenes have shown Miss Kellerman at her exercises before the mirror—which enables one to appreciate the perfect lines of her graceful and supple figure, and engaged in the fashionable game of diabolo, at which she is no mean performer. The quality all through is perfect, and the film is one upon which Miss Kellerman and the Vitagraph Co., are to be congratulated for their respective parts.

☞ Adults will praise the effective staging and acting of FROM CABIN BOY TO KING with the same heartiness with which the younger members of audiences will applaud the ingenious story of the American newsboy who becomes King of a Cannibal Island and triumphs over his enemies, while both will enjoy a film which blends drama and humour so entertainingly. A sailing vessel in port is short of a cabin boy, their last having run away to escape the brutality of the master and his assistants. A newsboy is asked if he would like to sail and refuses, but is "shanghaied" as he lies sleeping on a wharf. At sea he is ill-treated from the first and at last, as a result of striking the captain, he is seized and dragged to the cook's galley, where that functionary imprints the gruesome outline of a skull on his bare chest with a hot poker. Afterwards he is forced to leap from the ship's side into the water, but is fortunately washed ashore on an island. Here a horde of naked savages seize and drag him to their temple, where are practiced the rites of skull worship. The high priest, with a face hideously painted to resemble a skull, prepares to sacrifice the boy, but on the latter baring his chest, sees the mark of the skull there and with his followers instantly falls prostrate in worship. The boy becomes King of the island and a series of amusing scenes show him on his throne in the midst of his savage subjects. By a curious stroke of irony, the boy's old ship is wrecked on the island and the three chief tormentors of the boy are dragged before the King. He keeps them in response and submits them to various indignities, but relents on the arrival of an American ship, when he tells his story to the officer, the sailors being carried off in irons and the boy leaving the island in state amidst the lamentations of his "subjects."

HE FELL IN LOVE WITH HIS WIFE.—Robert Kendrick is bored by his pretty wife's endearments. He no longer considers it necessary to make the pretty speeches that once were her delight. In despair she conceives the idea of rousing his jealousy. Three of his man friends are his guests and she confides her plan to them. One after the other each contrives that Kendrick shall oversee some apparently tender passage. At the sight of the first he is indignant, the second flirtation adds to his anger, but at the third tableau he furiously accuses her of unfaithfulness. Then the plot is explained and to his surprise Kendrick finds that post-honeymoon kisses have not lost their savor and that he is still very much in love with his wife. A dainty little story told in a series of spirited scenes has been enacted in the grounds of one of the handsomest private estates in America.

NORDISK FILMS CO

A NEW BURGLAR ALARUM is a well-acted subject of a decidedly droll character. A portly man of business is seen in his office, paying close attentions to a bottle of whisky, which he hastily hides in the safe as his wife enters. The latter, a formidable lady, takes him home with her and forces him to spend a quiet evening with a book in the drawing-room. Meanwhile at the office two burglars, who have entered through the window, are busy at the safe with a crowbar. They find the bottle of whisky and some cigars, and indulge so liberally that they are soon sleeping peacefully on the floor. There they lie until the morning, when Hubby appears and, seeing the state of things, hastily rings up his wife, who appears shortly afterwards with two policemen. The men secure, Hubby points out the bottle to his wife with pride as a new burglar alarum. The humour of this subject largely lies in the droll acting of all the characters, which is decidedly amusing.

A railway panorama of more than usual charm is entitled ON THE VOSSE RAILWAY, NORWAY, the scenery through which the line passes being of great beauty—a river winding along by the side of the line and wooded slopes extending high on the left, while many pretty effects of light and shade are obtained in the tunnels.

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KINEMATOGRAPH ACT, 1909.

The following is extracted from the Regulations which come into force ***Next Saturday,*** January 1st.

6. *(c)* No current at a higher pressure than 110 volts shall be used within the enclosure.

6. *(e)* Resistance frames shall be constructed entirely of fire-resisting material, and they shall, if practicable, be placed in a room apart from that used for exhibition. If accessible to the public they shall be protected by a wire guard or other efficient means. With the exception of a small resistance for regulating purposes, they shall be placed outside the enclosure.

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Full information and advice will be sent gratis and promptly.

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I. John was one of those misguided individuals who wanted the cheapest of everything, and meeting his friend Jack one day he confided to him the fact that business was rotten—People were sick of pictures, he said.

II. Now Jack had been in the same boat himself, but had been courageous enough to throw the old Junk overboard, and he whispered a few words into John's ear.

III. John has promised to give Jack a handsome present at Christmas time. He says that the result of Jack's advice to try the Globe Film Company has exceeded his utmost expectations and his Show is packed with people every performance. He says he has never had such good films before.

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JONES EATS KANGAROO.—Tiring of ordinary food, Jones loses his temper, and the little suburban villa is the scene of a quarrel. Mrs. Jones decides to obtain something new, and thus put an end to the anger of her spouse. She purchases some kangaroo, and this suits her husband enormously. Suddenly poor Jones is seized with an irresistable desire to jump, and off he goes jumping and bounding along like a kangaroo. Some of the leaps and bounds he takes lead him into various scrapes, until at last he reaches the doctor's, where he is cured.

TOMMY THE DRUMMER BOY.—When the call to arms resounds through the peaceful villages of France, we see a little lad offering his services to his King and Country. Later the volunteers march away, and to our young friend is allotted the drum. He captivates the heart of a young mountain lass, who warns him of the nearness of her friends and his foes. He, however, goes blindly in the ambuscade. Standing up among his captors, he beats a warning call upon his drum. This heroism exposes him to the fire of the mountaineers, and, as his comrades rush to the scene, he falls shot through the heart. Some time after the lass who had warned him goes to break the news to the parents and takes his regimental badge to them.

J. F. BROCKLISS

Mr. J. F. Brockliss releases a film by this company which has been looked forward to with pleasurable anticipations for some time. This staging of A MIDSUMMER NIGHT'S DREAM is a particularly effective piece of work, and should appeal to the British public. The whole of the peculiarly dainty story is illustrated in a series of scenes which enable some more than ordinarily clever stagecraft. The delicate humour and the love interest of the story are both observed, and the film should be a favourite.

THE CAUMONT CO.

THE RED DOMINO.—A young girl is seated in a cottage making a fancy dress cloak for the young lord of the village. The cloak finished she goes with her lover to the castle. The girl returns to her lover and they walk towards the village. As the young lords are going down the road they see the lovers and make fun of them. The lover resents their jokes—swords are drawn—fearing her lover will be wounded the girl rushes between them and is wounded. The lover carries his wounded sweetheart to her home. Later on the young lords return; at the gate of the castle they separate. The lord is about to enter the castle when someone catches hold of his arm—it is the father and lover of the girl who are waiting to avenge her, they are armed with stout sticks, and the young lord, drawing his sword, tries to defend himself. A few minutes later a young man is seen seated on a bench. A servant comes up, recognises his master, speaks to him but gets no answer. He then lifts the mask and sees that he has been fatally wounded.

THE LIVING CIGAR CUTTERS.—A fidgety mother-in-law lives with her daughter and son-in-law. One day they are having a meal when she gets into a passion because the soup is, in her opinion, very bad. Just then a knock is heard at the door and the postman hands her a letter. Taking a photograph of her deceased husband from the wall, she stalks out. The letter informs her that a tobacconist's shop has been left to her. She sits in her shop fuming; she has no customers. The young couple live happy and united now the tyrant has gone. She soon tires of her monotonous existence and decides to return. Bnt the son-in-law doesn't like the idea and he has a sudden inspiration. He takes his wife and his mother-in-law to the shop where he sets them to cutting cigars with their teeth, and hangs a placard out "The Living Cigar Cutters." The customers crowd in to be served by the fair ladies, until at last they are able to leave ma-in-law seated in state in the shop with plenty of customers.

URBAN ECLIPSE-RADIOS

The film of greatest general interest in a list of some length issued by Urban's will probably prove to be THE SPANIARDS IN MOROCCO. The recent military operations in that country are illustrated in a series of scenes opening with a panorama of Melilla, with the encampment in the distance. The general in command and his staff are seen at the head of the troops, who march past the camera, and make a very effective picture. The construction of a military railway is next shown, and following, glimpses of the lighter side of camp life. A trip is made to the Kasbak of Selnan, where there is another encampment. Here again the staff is seen in the field, and the ascent of a dirigible balloon witnessed. Glimpses of actual hostilities, concluding with views of the work of the ambulance corps, bring the subject to a close.

MESMERISING A MOTHER-IN-LAW is a comic number with an old joke worked up in a new manner. In a little tiff which springs up between a young husband and wife, ma-in-law takes her daughter's part. Hubby leaves the house in disgust, and makes his way to a restaurant. Here he picks up a paper and comes across an advertisement of a book which teaches how to become a mesmerist in one lesson. He soon acquires the book and the necessary knowledge, and then returns home and, with a few passes, silences the reproaches of wife and mother-in-law, and reduces them to a passive state. His newly acquired knowledge comes in useful again later, when the two ladies try to stop him smoking. In this case he throws the old lady into a trance, and makes her smoke a pipe and dance, and when she wakes up she is thoroughly tamed.

BORN TO BE A SAILOR opens with the return of the fishing fleet to a small village. Some of the sailors break the news of the loss of one of their comrades to the latter's wife. The widow is left with a little boy, who wishes to be a sailor like his father, but his mother naturally refuses. Years pass, and the boy becomes a man and falls in love with the daughter of an old fisherman. The girl is willing, but her father will have no other son-in-law but a sailor, which leads the young man to disregard his mother's wishes, and stow himself away in the hold of an out-bound ship. Discovered out at sea he is made a a member of the crew, and returns some time later a full-fledged sailor, just in time to prevent the selling up of his sweetheart's father, and of course to receive his consent to a wedding.

Lubin.

THE RUBBER MAN gets out of order, and causes trouble all round. In its rampage it overthrows the inventor and his family, also the police, and kicks up a pother in a dry goods store, upsets a brass band, forces an old maid up a chimney, and continues its devastating way until it is finally captured and ducked in a horse-trough. Some new trick effects add vastly to the interest of the chase.

A SERVANT'S REVENGE.—Bridget gets dismissed, and vows to be revenged. She changes clothes with the grocer's assistant and returns to her place armed with a package. She places various pots and pans on the stove, and connects the tubing of the gas lamp wiih the garden hose. In this way she thoroughly upsets a dinner party, and a series of ludicrous situations follow.

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Music and Dancing Licenses.

Part IV.

Nearly all appeals to the High Court have been under the Disorderly Houses Act, and as a rule have arisen by way of actions to recover penalties.

It is imperative that the cause of action should be borne in mind and further that the cases were for the most part the outcome of proceedings laid by common informers.

In the cases noted, the principles laid down by our judges have been italicised, hence particular attention should be paid thereto. Further, kinematographs as a source of entertainment are on a far higher plane than common licensed dancing saloons.

Marks *v.* Benjamin.

An innkeeper had been sued for the penalty of £100 as fixed by the Disorderly Houses Act which it was said he had incurred by keeping an unlicensed place for public music and dancing. The charge was dismissed, Lord Abinger being of opinion that the facts did not bring the case within the statute.

In effect this case was an application for a new trial. Defendant kept an inn closely adjoining a great Jewish Synagogue, where marriages were frequent. He let off rooms to a dancing master and other persons, of whom plaintiff was one. Tickets of admission were sold by the persons to whom the hall was let, but not by defendant, and it was not said he knew of the practice.

Baron Parke said:

"In the first place the house or room must be kept with the defendant's *knowledge*.

"Secondly, it must be *kept for the purposes prohibited by the statute*; there must be something like an *habitual* keeping of it, which, however, need not be at stated intervals.

"Thirdly, it *must be public* to which all persons have a right to go, whether gratuitously or by payment of money, no matter whether paid to defendant or not, if he knows of the payment."

Bellis *v.* Beal.

Here a house was kept open from Easter to Michaelmas, and an organist was kept to perform on an organ.

The place was carried on as a tea room but also as a tavern, and was open to all persons, even women of the town. Any person was allowed to play on the organ.

Lord Kenyon said:

"Here was a regular opening of the room, there was an organist who attended regularly, *whether he was paid or not makes no difference*. The true construction of the Act of Parliament is that there is a room for musical entertainments, defendant is therefore liable to the penalty."

Shutt *v.* Lewis.

Again an action to recover the penalty of £100.

Defendant had a room in his house in which it was averred that music and dancing had taken place in the month of April, being the period of rejoicing after the Passover, held by the Jews. The room had in fact been taken by one, Velosco, a Jew, for the period of eight days for the entertainment of his Jewish friends.

Sixpence was charged at the door but was used to pay the fiddler. The room was *not set apart for music and dancing publicly*.

Lord Ellenborough said:

"The mere use of a room in the house for a period or temporary purpose of dancing or music did not come within the statute, as *the house or room should have been kept for the purpose*. That it was not proved that it was kept for such purposes at other times. This could not be called a keeping of a house for public dancing or music.

Archer *v.* Willingrice.

Defendant here opened his house every Monday evening for the reception of company, and persons, male and female, met there to dance. One shilling and sixpence was paid for admission, not to the defendant but to another person, a teacher of dancing.

Lord Ellenborough said:

"It is not necessary in order to subject a party to a penalty that he should take money for admission. *The taking of money is only evidence that defendant is the owner of such premises.*"

Gregory *v.* Taverner.

An innkeeper kept a room some fifty feet long with a bar at one end for the sale of beer and spirits, with boxes along each side. Three persons played instruments of music.

The defence set up that it was a mere tap room and not a place for dancing, did not prevail.

Baron Gurney said:

"It is not by any means necessary to bring the present case within the statute that the room should have been kept for the purpose of music and dancing only." If music was one of the purposes for which it was kept it is a case within the statute.

Gregory *v.* Tupps.

Here a house was kept open between the 1st of July and 21st of September in one room, a man played on the violin and others danced. No money was taken at the doors.

The notice as prescribed by the statute "Licensed pursuant to an Act of Parliament for public music and dancing" was not exhibited At the hearing *no proof* was given that the *house was not properly licensed*.

It was held, however, that the absence of the notice was *prima facie* evidence that it was not licensed. Defendant, therefore, had to prove that it was licensed.

Dancing was only seen for fifteen minutes.

Lord Lyndhurst said:

"I am of opinion that to bring a case within the statute the room used should be exclusively for the purpose, nor is it necessary that money should be taken for this purpose."

Clarke *v.* Searle.

Defendant kept a house where *persons of both sexes met to dance; they paid for admission*, but no performance took place.

Lord Kenyon held that the place, being *public*, was within the statute.

Brown *v.* Nugent.

It was held here that it did not matter that the room was not used exclusively for dancing. The real test is, has the room been *used habitually* for such purposes.

Garnett *v.* Messinger.

Here it was held that *one penalty must suffice*, even if there may have been *several performances* within six months on separate days.

Levy *v.* Yates.

It was decided in this case that a license for music and dancing does not authorise the performance of stage plays.

In concluding the articles on the above subject we have left for the conclusion two very important cases which bear very strongly upon the present kinematograph shows.

It will be seen that if music forms no substantial part of an entertainment but is merely subsidiary thereto no license is required.

The question for the kinematograph profession to answer appears to be, is music a substantial part or merely subsidiary to the main purpose of the show? If the latter, no license is required. The authority for this is

Guglini *v.* Mathews.

The offence here was under a local act applying to Cardiff, but the terms were similar to those of 25 Geo. II. c. 36 Dis-

orderly Houses Act, and hence the decision is of service in construing the latter statute.

A wooden building was erected called the Circus. It was occupied at the usual seasons of the year for circus performances, consisting of the usual exhibition of horsemanship and gymnastics. A brass band was engaged, but not for dancing, except the usual dancing on horseback.

On appeal, Cockburn, C.J., said:

Here are ample facts for the bench to come to a decision one way or the other. But from the way they have stated and left the case to the court, I doubt whether they have not proceeded to convict on an erroneous view of the statute.

There can be no doubt there was a public entertainment, and the magistrates *have not decided whether* the band was a *substantial* or was merely a *subsidiary part of the entertainment.* Although there was some music and dancing, if it was merely *subsidiary they ought not to have convicted.* But if it was a principal or essential part of the entertainment the conviction would be right. But if they thought *any* music or dancing *brought the case within the statute their decision was wrong.* Appeal allowed.

SYERS *v.* CONQUEST.

Conquest allowed a concert to be given in his theatre on Ash Wednesday. The theatre was licensed for stage plays.

Held that such an occasional concert did *not* bring the *user* or *person* charged within the statute.

A familiar figure to most film buyers of the country, in the person of Mr. H. Wood, for many years assistant manager at Pathé's, is now once again established in the trade in the Charing Cross district. Mr. Wood has taken over the management of the Cinematograph Film Hiring Co., Ltd., at New Compton Street, where his extensive knowledge of showmen of all classes should lead to good business for the latest renting concern, which, by the way, we congratulate on its well equipped headquarters.

* * *

Mr. George Henderson of Newcastle, tells us that his son has opened a school for operators in that town. Having had eight years' experience as a showman and operator with his father, and over two years' on his own account in Australia, Mr. G. Henderson, Junr., should make an excellent teacher, and turn out really practical operators, quite distinct from the theoretical prodigy of so-called Kinematograph Schools of instruction.

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PATHÉ FRÈRES

THE TWO ORPHAN GIRLS (S.C A.G.L.).—The story opens during the reign of Louis XV., and the pivot upon which it turns is the birth of a blind child to Diana de Vaudrey. The Count insists that his daughter shall effect the disappearance of the child, and so she lays it upon the church steps. It is afterwards rescued by a poor family and brought up as the sister of their own child, Henriette. In course of time the two girls are left orphans. Henriette, whose beauty is remarkable, is carried off by a young nobleman, whilst Louise, the blind girl, falls into the clutches of a woman, called La Frochard, who exploits her infirmity by forcing her to beg in the streets. Henriette is rescued from her perilous surroundings by Roger de Vaudrey, nephew to the Count de Liniers, to whom Diana de Vaudrey has been married, and through the young nobleman Henriette also finds her sister later on. Subsequently the Count de Einieres learns of his wife's past sin, but forgives her, and the mother, who for long years has yearned for her daughter, finds happiness in the recovery of her child.

PIERROT'S DESERTION.—In their poor home Pierrot, his wife, and little Pierrot conjecture as to where their next meal is to come from. Pierrot at last takes up his mandoline and goes out to tempt the fates. Beneath the windows of a big mansion he plays and sings to amuse the gentlefolk. One of the ladies coaxes him to exchange his pierrot's costume for an embroidered coat, and join in the festivities, but a young aristocrat challenges the newcomer to a duel and seriously wounds him. During his convalescence, Pierrot amuses himself in the big house with his mandoline, and it is the strains of a well-remembered air that first attract little Pierrot, who has been diligently searching for his father since his disappearance. Gliding into the house, he follows the sounds of the music and throws himself into his father's arms. Pierrot, thereby recalled to his senses and forgetful of grandeur and riches, reclothes himself in his pierrot's costume and returns.

Essanay.

THE BEST MAN WINS.—Charles Shea, the handsome foreman of a ranch, has won of the daughter his employer. A telegram announcing the death of his father is handed Shea, and promising to return Shea leaves for the East. A year passes and no word. The girl is in despair. Graham, her father, desires Alice to marry and urges her to accept one of his men. Finally, resolved to give up Charley entirely, she plans to pick the best man, who must be a good horseman. She informs them that at 8 o'clock the next morning every mother's son must be in saddle ready for a swift ride. The next morning she lines them up and tells them they are to race to the county seat, each procure a marriage licence, and the first man back be her husband. Mile after mile they cover, each trying the utmost speed of his pony, until the courthouse is reached. The marriage licences are procured and the real race back to the ranch begins. In the meantime, the coach has dropped a passenger, Charley Shea. Charley walks straight to the courthouse, procures a licence to wed the girl, hires a horse and sets off at full speed in an effort to overtake the other cow-punchers. He dashes through rocky defiles and surging torrents and arrives several minutes ahead of the racers. A minister is waiting, the licence is brought out and the surprised but happy Alice marries him.

MUCH ADO ABOUT NOTHING.—Our friend Jones loves his wife, and carries her photograph in his overcoat pocket. In leaving a restaurant, he accidentally exchanges overcoats. When Jones arrives home, wifey goes through his pockets and brings out a photograph. A similar discovery is made by the other man's wife. Some interesting things happen when Mrs. Jones starts out to find the hussey whose likeness her husband carries, and when they finally meet there is such a stormy scene that a policeman, takes them to the station. The husbands of the jealous wives are sent for, and the discovery of the exchange of the overcoats is made.

This year at Sandringham the Royal children had a kinematograph show among the other treats provided. They were particularly interested in that series of films taken by the King's permission, which depicts his Majesty out shooting.

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

AMERICAN BIOGRAPH FILMS.
Markt & Co. (London), Ltd., 6, City Road, E.C.

*The Open Gate	988
Mountaineer's Honour (Jan. 9)	977
A Midnight Adventure	519
Sweet Revenge	471
The Gibson Goddess	576

W. G. BARKER.
Westmorland Lodge, Ealing Common, W.

Aviation at Doncaster	330
Arrival of Dr. Cook at Copenhagen	210

J. F. BROCKLISS,
7 Rupert Court, Rupert St., W.

The Cursed Cage	950
Tragic Hour	555
Papa, Mama and Baby	485

BUTCHER & SONS,
Camera House, Farrington Av.

Kate's Redemption	580
Burglars and the Ottoman	470

CINES CO., Ltd.,
18 Charing Cross Rd., W.C.

*Margherita de Pusterla	1062
*A Lover's Artifice	738
*Coco Joins His Regiment	492
Duchess of Masovia	774
Paper Making in Italy	524
A Garibaldian Boy	793

CLARENDON FILM CO.,
Limes Road, Croydon.

*The Jealous Doll	535
Under the Mistletoe Bough	385
Professor's Strength Tablets	450
In Love with a Picture Girl	380
Ingenious Safe Deposit	460
Electric Transformations	425

ESSANAY FILM CO.
H. A. Spoor, 5 New Compton St.

*Much Ado About Nothing	539
The Best Man Wins (Jan. 7th)	895
Maud Muller	995
A Tale of the West	945

EDISON MFG. CO.,
100 Victoria Rd., N.W.

*All's Fair in Love	415
*The Three Kisses	500
*Naval Parade of the Hudson-Fulton Celebration	735
*Comedy and Tragedy	975

THE FILM HOUSE.
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ANGLO-AMERICAN.

Uncle's Day with the Children	40
The Miser's Fate	46

COSMOPOLITAN.

*Drowsy Dick's Dream	510
*Little Traitor	480
*Women In Fury	345
*Man with a Doll	850
*A Wonderful Year (Events of 1909)	300

CRICKS & MARTIN.

Diver—sions	505
A Motherless Waif	660
Muggins, V.C.	640

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*Jones Eats Kangaroo	422
*Tommy the Drummer Boy	567
Detective's Son	872
An Easy Job	426
Ma-in-law Learns to Ride	350

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Agents—WALTER TYLER, Ltd.

The Christmas Miracle	635
Card Party in Mexico	500
Poor Little Girl	685

GAUMONT CO.,
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*Red Domino	525
*Concarneau	233
*Living Cigar Cutters	369
*The Minstrel (Butterfly and the Ant)	541
*Lost Watch	446
*Persistent Wooer	418
*Little Milliner	450
*Talkative Lady	353
*The Balloonist	469
*Vernayez to Gorges de Triege	364
*Grape Industry in the Languedoc	335

HEPWORTH MFG. CO.
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*Burnham Beeches	350
*The Lazy Boy	700
Sights on the Blue Nile	325

KINETO Ltd.,
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Tour Through Wales	535
The Reedham Orphanage	245

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J. F. Brockliss, 7 Rupert Court.

*Lucretia	765
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*New Burglar Alarum	508
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*The Postmistress (S.C.A.G.L.)	956
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*Wrongdoing Brings Its Own Punishment	280
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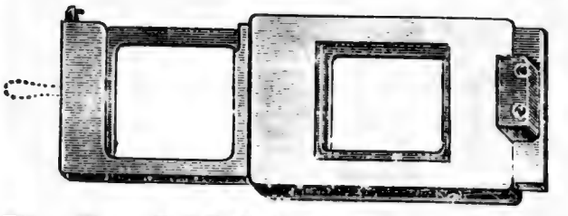

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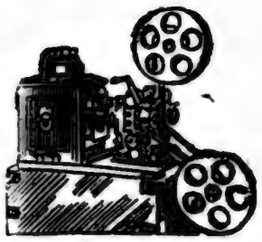

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2546 The Magic Pipes

Tinted. Trick Film.

Two shepherds, one young and one old, are having their meal. The old man begins to play on his pipes, and seems to be in a sort of ecstasy while his fingers run over the keys The young one mocks him, but the old man replies, "I see strange things . . . ." Then he falls asleep. The young rascal, profiting by his companion's doze, takes his pipes and tries to produce sweet sounds. Immediately he sees Dryads emerging from the trees, and dancing on the grass. The enraptured youth hastens to the Druid's stone, where he witnesses a Druid's procession. Before a grotto the mermaids comb their long hair, and on the marshes the will o' the wisps appear with their flickering lights. The vision disappears, and we see the old shepherd furiously boxing the imprudent young man's ears for stealing his pipes.

Code "Binlou." **Approx. Length 370 feet**

2555 Railway Ride from Tretien to Vallorcine

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Departure from Tretien (3230 feet)—the line crosses one of the numerous loops on the Chatelard to Vernayaz route—beautiful view over the valley. Gradual ascent to the ridge of Mont de l'Arpille (7114 feet) and arrival at Finhauts (4043 feet)—superb view over the Rrient Glacier. Traversal of the Besson by a viaduct with one arch—descent along the slopes of the Bel Oiseau (8547 feet) and Six Jeurs (6636 feet). Halt at Chatelard Village—the line crosses the Finhauts Route and follows that of Tête Noire commanded by the Tête de Loup (5460 feet)—arrival at Chatelard, a frontier post, crossing of the Eau Norle by a bridge with a 81 foot opening—in the Bellecombe Tunnel leaving the cascade of Barberine on the right and arrival at Vollorcine through a most picturesque ravine.

Tinted. Scenic. **Approx. Length 283 feet**

2556 A Friend in Need

Comic. Tinted.

Having no money to pay his rent, a poor artist makes a collection of his portable property, which includes his pipe, revolver, handkerchiefs and mattress, and off he goes to raise some money on them. Having obtained all he can for the articles and thanked the assistant who has served him, he is just taking his departure when he suddenly turns back and borrows one of the handkerchiefs he has just deposited from the obliging young man, then goes. On his way he finds a friend who takes him to a café. Presently, as he wants to have a smoke, he leaves his friend, and returns to the shop to get his pipe which, having done, he returns to the café. When it comes to paying, however, the two friends are so afflicted with generosity, that they get to quarrelling as to who shall pay, and the result is a duel, so of course our friend has to go back to the shop again to get his revolver. When he gets home he is received on the doorstep by the porter, who asks him for money; but as he has spent it all, he is turned out. Without hesitation, our hero directs his steps back to the shop, where he obtains his mattress, and a room for the night.

Code "Dispositaire." **Approx. Length 433 feet**

2577 The Good Lawyer

A wife seeks for a divorce, and the husband tired with the frequent quarrels of his wife, begins to regret his lost liberty. Some time after, they both attend the same lawyer, an excellent man who would like to reconcile the couple. A close study of the brief makes him convinced of the weakness of the motives given by the young woman. She tells the lawyer her complaint. He tries to bring her back to better feelings. But in spite of his patience, he has no success. The lawyer begs her to go in the next room and wait for a short while. Soon after, the husband's name is sent in. The lawyer tells him it would be easy to get reconciled. This prospect does not seem to enrapture him. Meanwhile, the lawyer leaves smouldering wood, and the room is soon filled with smoke. As it is still burning, the couple is shown in and the lawyer goes away. They remain tete-a-tete. She coughs, timidiy he asks his wife if she would like him to open the window. She consents and thanks him with a smile. He rushes to the window and opens it.—"It is very warm," he says and courteously, he brings her a glass of water. She wants to place the glass on the table. He takes it from her hands and puts his lips at the place she had put hers. The gesture has not been overlooked by the young lady. Their looks meet and soon are in each other's arms. The good lawyer who had entered a little time before, reminds them of their divorce matter. They turn abruptly and a smile of satisfaction comes to the lawyer's face.

Comic. **Approx. Length 475 feet**

SUBJECTS To be Issued Jan. 12, 1910

2554 Calino's Fire Extinguisher

Comic. Tinted.

Calino has his fortune told by a gipsy who tells him that he will perish by fire. Calino trembling goes and buys a fire extinguisher. On the terrace of a cafe, a gentleman is lighting his pipe, who Calino waters. In the night, he puts out the lights of motors cars. He follows a lamp-lighter and puts out the lights as the other lights them. He sees smoke coming out the chimneys. He jumps on the roof and goes through many comical adventures.

Code "Extincteur." Approx. Length 325 feet

2567 Wonderful Hair Remover

Comic. Tinted.

A cheap jack, surrounded with idlers, is crying up his goods. He is selling the wonderful hair remover. A mischievous boy seizes the powder, empties the box into the bellows, and the powder producing its effects, deprives of their feathers the live fowls brought from the market. A charming nurse is sitting on a bench talking with a soldier; a blow of the bellows on her beautiful hair, and the nurse is left quite bald. A chauffeur of a motor-car, wearing a goatskin coat, sees the hair of his coat fall off. The boy is pursued by his victims, who call a policeman wearing a big moustache. When the policeman comes near, a small quantity of powder takes off half of his moustache, and after many amusing incidents, the boy gets his deserts.

Code "Souffiet." Approx. Length 279 feet

2576 The Chinaman's Dream

Coloured Trick Comic.

A mandarin once invited some friends to come and admire his pet ape and taste his finest fruits. After having eaten they leave their host by himself who immediately ensconced himself on his luxurious divan to enjoy a siesta. A monkey began jumping about the room and turning all the furniture over, at the same time gobbling up the remainder of the fruit. Then suddenly changing into an imp, the animal cast flames over the fruits scattered about the ground. We see a banana, pineapple, cocoa-nut and an orange grow up enormously tall; each in turn opens and out of each fruit men and women of different nationalities emerge and dance around the sleeper, and suddenly disappear.

Code "Fruit." Approx. Length 286 feet

2575 Detected by Bioscope

Clever and Original. Tinted. Dramatic.

Doctor William is sitting in an armchair, near the mantlepiece. He is talking with his nephew who has lost all his money in gambling, and who asks for more money. The doctor gives his nephew a flat refusal. Walter, with clenched fists, is walking up and down, watching the doctor. The doctor gets up and lights a cigarette, in front of the mantle-piece. The nephew, thinking that he cannot be seen, comes near the doctor, behind him, draws a revolver. The doctor sees the whole scene reflected in the mirror. He coldly turns round, as if he had not seen the gesture. Walter quickly hides the revolver in his pocket and leaves the room backwards. Once alone, the doctor goes to his desk and begins to write, and after sealing the envelope, rings the bell for Toby, his confidential servant, the doctor gives him the letter: "Toby, for you, here are my instructions." And with a sad smile—"Swear not to open this letter, only after my death"—Toby lifts up his hand and solemnly swears to obey his master's will, and goes to his room and puts the letter away. The doctor is discovered in his study dead, a flash of blood flowing from his forehead, through a wound made with a revolver. Toby, with tears in his eyes is holding the doctor, a physician and a police magistrate are talking with Walter, who suggests that the doctor has made away with himself. In his room, Toby is opening a casket. He takes out the letter which was given to him by Doctor William, before dying. In this letter must be found the key of the mystery of his master's death. In his office, the police magistrate is sitting at his desk. A clerk brings a letter. Sir, Doctor William has been assassinated by his nephew Walter. Please come to-night at 9 o'clock, to the Cinema-Theater. I shall give you proofs of the crime. Come with Mr. Walter, without warning him of anything whatever.—Toby. In the Cinema-Theater, the room becomes dark, the screen is illuminated. The scene of the crime is displaying itself on the screen. The screen becomes dark, and the room is lighted, and the criminal promptly arrested.

Code "William." Approx. Lengh 705 feet

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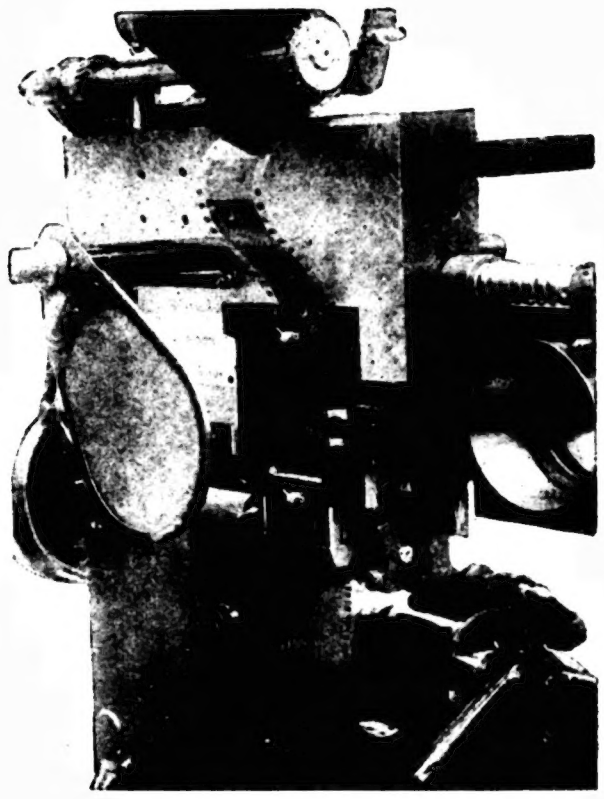

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